

THE ATHENÆUM

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No. 3220.

SATURDAY, JULY 13, 1889.

BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.

22, Albemarle-street, London, W.

THE NEXT ANNUAL GENERAL MEETING will be held at NEWCASTLE-UPON-TYNE, commencing on WEDNESDAY, September 11.

President Elect.

Prof. WILLIAM HENRY FLOWER, C.B. LL.D. F.R.S. F.R.C.S.
Pres. F.S. F.G.S. Director of the Natural History Department of the British Museum.

NOTICE TO CONTRIBUTORS of MEMOIRS.—Authors are reminded that under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now as far as possible determined by Organizing Committees for the several Sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity for Committees of doing justice to the several papers submitted, that each Author submit a short Abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and the Council request that he will send it, together with the original Memoir, by book-post, or before August 14, addressed to the General Secretary, British Association, 29, Albemarle-street, London, with a copy to the Secretary. "Authors will comply with this request, and whose Papers are accepted, will be furnished before the Meeting with printed copies of their Reports or Abstracts. If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereto to the Secretary in a separate letter."

Reports on the Progress of Science, and of Researches entrusted to individuals or Committees, must be forwarded to the Secretaries for presentation to the Organizing Committees, accompanied by a statement whether the Author will be present at the Annual Meeting.

No Report or Abstract can be accepted on behalf of the Association unless it is in the hands of the Secretary before the conclusion of the Meeting.

A. T. ATCHISON, Secretary.

A RUNDEL SOCIETY.—NATIONAL GALLERY.

A.—In accordance with the resolution passed at the last Annual General Meeting, the Collection of Water-Colour Copies from Ancient Egyptian, Flemish, and German Masters, which have been published in Chromo-lithographs, has been left to the Trustees of the NATIONAL GALLERY, and is now exhibited in a room specially arranged for the purpose. The remaining Collection of unpublished Drawings, amounting to nearly 200, may still be seen at the Society's Gallery, from 10 till 5; Saturdays, 10 till 4. Admission free.

D. H. GORDON, Secretary.

A RUNDEL SOCIETY.—ADMISSION of NEW MEMBERS.—It is now resolved to-day by the Council, that all persons who may enter as Members of the Society during the year shall be immediately promoted to the class of Second Subscriber, instead of remaining for some time in the class of Associates as formerly. By order.

D. H. GORDON, Secretary.

19, St. James's-street, S.W., May 15th, 1889.

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Bangor, June 1, 1889.

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LITERATURE

Letters and Literary Remains of Edward Fitzgerald. Edited by William Aldis Wright. 3 vols. (Macmillan & Co.)

At length, six years after Fitzgerald's death, we have these three volumes, of which the last two contain nearly all that he ever printed, and the first some 350 letters from his pen, written between 1832 and 1883 to Frederic Tennyson, Bernard Barton, Archdeacon Allen, Prof. Cowell and Prof. Norton, W. B. Donne, Samuel Lawrence, Mr. J. R. Lowell, and twenty others—none to James Spedding or Lord Tennyson. It is not quite certain that all of the letters which Mr. Aldis Wright has included should have been printed entire. At least there are three passages on pp. 17, 295, 296, which should have been omitted in view of Fitzgerald's postscript (1871) to Carlyle:—

"These Naseby letters of yours—they are all yours I have preserved, because (as in the case of Tennyson and Thackeray) I would not leave anything of private personal history behind me, lest it should fall into some unscrupulous hand. Even these Naseby letters—would you wish them returned to you?"

and the passage which has called forth an indignant protest from Mr. Browning, printed in another column, ought certainly to have been suppressed. However, this mistake of Mr. Aldis Wright's cannot be repaired; the letters are henceforth common property; and they are, in their general tone, just as charming as all who knew their writer looked for them to be. They present a fine, albeit an imperfect portraiture of a singularly noble character—imperfect, because they do not show Fitzgerald as the gracious well-doer to all with whom his calm life brought him in contact. There was A at his funeral and there was Z, each wondering what had brought the other thither, both sharers in the dead man's bounty. This might have been touched on by Mr. Aldis Wright. He might have supplied, too, a few details of that quiet life which those who knew not Fitzgerald will miss, and those who did know him will miss still more. Something might well have been told of his "dear rooms" on Woodbridge Market Hill, over Berry the gun-maker's, where he sojourned for thirteen years; of his surroundings at Little Grange, whereof

he was afterwards "laird"; of the captain of his own herring-lugger—"a grand, tender Soul this, lodged in a suitable carcass"; and of his old boatman, Tom West. On rare occasions Tom took a glass too much, "and then," said Fitzgerald, "I always call him Thomas: it cuts him deeply." Or was the name Jack and John? Anyhow, the doubt recalls Fitzgerald's favourite ditty:—

And now we haul to the Dog and Bell,
Where there's good liquor fit to sell;
In comes old Archer with a smile,
Saying, "Drink, my lads, 'tis worth your while."
Ah! but when our money's all gone and spent,
And none to be borrowed, nor none to be lent,
In comes old Archer with a frown,

Saying, "Get up, Jack, and let John sit down"—
where Jack, of course, is the sailor, John the countryman. And that ditty in turn recalls Fitzgerald's two papers on "Sea Words and Phrases along the Suffolk Coast"—his "poor old Lowestoft sea-slang." A reprint of these from the scarce *East Anglian Notes and Queries* (1868—9)—they appear in the American edition of Fitzgerald's works—would have gone far towards illustrating one strongly marked feature in his character, his love for all Suffolk fishermen, as for Suffolk itself and for Crabbe. How he liked that "great Lowestoft giant, a six-foot Michael-Angelo-made fellow," who owned that he "didn't mind a cow, but wasn't by no means *wrapped up* in a bullock"! And the "Horrywaur," a fishing-lugger he had long known of by hearsay, how delighted he was at last to identify her with the "Au Revoir"! Lastly, why neither here nor in the "Dictionary of National Biography" does Mr. Aldis Wright hint that Fitzgerald was an Irishman—in his own words, "a scatter-headed Paddy"? True, Suffolk was his birthplace and his home; he is one of its three great Worthies. True, also, he writes from Edgeworthstown: "In so far as this country is Ireland I am glad to be here; but inasmuch as it is not England I wish I were there." Still, on both sides he came of old Irish lineage—very Irish indeed to judge from the pedigree in Burke's "Landed Gentry." For there it appears that a John Fitzgerald, whose fortunes were ruined by the battle of the Boyne, had a great-great-grandson and ultimate successor who was sheriff of Waterford in 1639!

We have done with our little fault-finding, and come back to the letters themselves. These show Fitzgerald as critic, philosopher, poet, and humourist. Himself he would have ridiculed these fine titles, unless, indeed, the first, for to the critical faculty he did lay claim. "Though I cannot write poems," he says, "you know, dear old Frederic, I consider that I have the old woman's faculty of judging of them; yes, much better than much cleverer and wiser men. I pretend to no Genius, but to Taste, which, according to my aphorism, is the feminine of Genius." And as he always was a mighty reader, as well as a musician and a connoisseur, every page of this volume contains some criticism of poet or prose-writer, old or new, from Homer to the Corn-Law Rhymers, and from Thucydides to "Athanasius Gasker." Here are some samples from a single letter, written in 1876 to C. E. Norton:—

"What Mr. Lowell says of Dante recalled what Tennyson said to me thirty-five or forty

years ago. We were stopping before a shop in Regent Street where were two Figures of Dante and Goethe. I (I suppose) said, 'What is there in old Dante's Face that is missing in Goethe's?' And Tennyson (whose Profile then had certainly a remarkable likeness to Dante's) said: 'The Divine.' Then Milton; I don't think I've read him these forty years; the whole Scheme of the Poem, and certain Parts of it, looming as grand as anything in my Memory; but I never could read ten lines together without stumbling at some Pedantry that tipped me at once out of Paradise, or even Hell, into the Schoolroom, worse than either. Tennyson again used to say that the two grandest of all Similes were those of the Ships hanging in the Air, and 'the Gunpowder one,' which he used slowly and grimly to enact, in the Days that are no more. He certainly then thought Milton the sublimest of all the Gang; his Diction modelled on Virgil, or perhaps Dante's.

"Spenser I never could get on with, and (spite of Mr. Lowell's good word) shall still content myself with such delightful Quotations from him as one lights upon here and there: the last from Mr. Lowell.

"Then old 'Daddy Wordsworth,' as he was sometimes called, I am afraid, from my Christening, he is now, I suppose, passing under the Eclipse consequent on the Glory which followed his obscure Rise. I remember fifty years ago at our Cambridge, when the Battle was fighting for him by the Few against the Many of us who only laughed at 'Louisa in the Shade,' &c. His brother was then Master of Trinity College; like all Wordsworths (unless the drowned Sailor) pompous and priggish. He used to drawl out the Chapel responses so that we called him the 'Mééserable Sinner' and his brother the 'Mééserable Poet.' Poor fun enough; but I never can forgive the Lakers all who first despised, and then patronized 'Walter Scott,' as they loftily called him: and He, dear noble Fellow, thought they were quite justified. Well, your Emerson has done him far more Justice than his own Countryman Carlyle, who won't allow him to be a Hero in any way, but sets up such a cantankerous narrow-minded Bigot as John Knox in his stead. I did go to worship at Abbotsford, as to Stratford-on-Avon; and saw that it was good to have so done.....

"My dear Sir, this is a desperate Letter; and that last Sentence will lead to another dirty little story about my Daddy: to which you must listen or I shall feel like the Fine Lady in one of Vanbrugh's Plays. 'Oh my God, that you won't listen to a Woman of Quality when her Heart is bursting with Malice!' Well then: about 1826, or 7, Professor Airy and his Brother William called on The Daddy at Rydal. In the course of Conversation Daddy mentioned that sometimes when genteel Parties came to visit him, he contrived to slip out of the room, and down the garden walk to where 'The Party's' travelling Carriage stood. This Carriage he would look into to see what Books they carried with them; and he observed it was generally 'Walter Scott's.' It is this Conceit that diminishes Wordsworth's stature among us, in spite of the mountain Mists he lived among. Also, a little Stinginess: not like Sir Walter in that! I remember Hartley Coleridge telling us at Ambleside how Professor Wilson and some one else (H. C. himself perhaps) stole a Leg of Mutton from Wordsworth's Larder for the fun of the Thing."

This is a "desperate" quotation; but how good it all is! how exactly the man himself, whose most perverse judgments (as some may deem them) are never valueless—they ring so true! Those on Lord Tennyson's poetry are not the least interesting. In them there is far more praise than dispraise; still, 'The Princess' seemed to him "a wretched waste of power," and 'In

Memoriam' he "never did greatly care for; it is full of finest things, but is monotonous, and has that air of being evolved by a Poetical Machine of the highest order." Again, "Had I Alfred's voice, I would not have mumbled for years over 'In Memoriam' and the 'Princess,' but sung such strains as would have revived the *Μαραθωνούχον* ἄδρας to guard the territory they had won." We have looked vainly for any reference to the 'Revenge'; but it is certain that Fitzgerald always clung to his first love for the early poems, above all the original 'Morte.'

"What a pity it is that only Lying Histories are readable." That is the last brick we shall offer as a specimen of all the remaining verdicts—on Spedding and Carlyle, Thackeray and Dickens, Handel and Beethoven, Raphael and Mr. Holman Hunt, Alpha and Omega. Nor out of numberless delightful "bits" can we find room for more than these:—

"Geldestone Hall. To-day I am sitting as of old in my accustomed Bedroom, looking out on a Landscape which your Eyes would drink. It is said there has not been such a Flush of Verdure for years; and they are making hay on the Lawn before the house, so as one wakes to the tune of the Mower's scythe-whetting, and with the old Perfume blowing in at open windows."

"London melts away all individuality into a common lump of cleverness."

"What bothered me in London was—all the Clever People going wrong with such clever Reasons for so doing which I couldn't confute."

"I remember reading this [A. Cunningham's 'Darien Song'] at Aldbro', and the sound of the sea hangs about it always, as upon the lips of a shell."

"One beautiful feature in the place [Bath] is the quantity of Garden and Orchard it is all through embroidered with."

"I have written enough for to-night: I am now going to sit down and play one of Handel's Overtures as well as I can—'Semele,' perhaps, a very grand one—then, lighting my lantern, trudge through the mud to Parson Crabbe's. Before I take my pen again to finish this letter the New Year will have dawned—on some of us. 'Thou fool! this night thy soul may be required of thee!' Very well: while it is in this body I will wish my dear old F. T. a happy New Year. And now to drum out the Old with Handel. Good Night."

"When in Bedfordshire, I put away almost all Books except Omar Khayám! which I could not help looking over in a Paddock covered with Buttercups and brushed by a delicious Breeze, where a dainty racing Filly came startling up to wonder and snuff at me."

We must now turn to Omar himself and his fellows. Not that of them we purpose to say much. What, indeed, should we say of Omar after Lord Tennyson—

your Eastern lay,
Than which I know no version done
In English more divinely well—

or before the verdict of our grandchildren? For one remembers what Byron said of Rogers; and Rogers to-day is not even a "pleasure of memory." Yet we venture to prophesy that Fitzgerald fifty years hence will be better remembered as the "Translator of Omar" than by the matchless translation itself, but best of all by these letters. And if that be so, his shade will be well content; for himself he believed in Lamb's letters more than in either Lamb's essays or poetry; himself he honestly had no belief in his own "versions or per-version"

of Omar and Jāmī, of Calderon, Sophocles, and Aeschylus. It was just an "amusement" to him to take what liberties he liked "with these Persians, who (as I think) are not Poets enough to frighten one from such excursions." He was, by his own confession, "indolent and incurious"—we had rather said over-fastidious, over-free from the sin of ambition. It is worth quoting Fitzgerald's verses on 'Bredfield Hall,' as he considered them his best. We give four out of twenty-two stanzas:—

But whatever storm might riot,
Cannon roar and trumpet ring,
Still amid these meadows quiet
Did the yearly violet spring.
Still Heaven's starry hand suspended
That light balance of the dew,
That each night on earth descended
And each morning rose anew:
And the ancient house stood rearing
Undisturb'd her chimneys high,
And her gilded vanes still veering
Toward each quarter of the sky:
While like wave to wave succeeding
Through the world of joy and strife,
Household after household speeding
Handed on the torch of life.

Tennysonian, of course! But Fitzgerald wrote them at thirty, three years at least before 'Locksley Hall' was given to the world. It is hard to determine what is original. Was Fitzgerald original in every night smashing his Broseley "churchwarden" the last thing before going off to bed, with a reference once (for a small boy's edification) to the sultan in the 'Arabian Nights' who daily marries a new bride and puts her to death in the morning?

Long Ago. By Michael Field. (Bell & Sons.)

The reputation of the lady who writes under the name of Michael Field is so considerable that the announcement that her next work was to be the presentation of Sappho in an English dress aroused considerable interest and curiosity in the minds of lovers of poetry and scholarship. The attempt to translate the few burning words which are all that is left of the Greek poetess has been made by many writers, but by none with success. Even Catullus, a poet of poets, does not equal his original in the one poem which we know to be a translation from her. No bard of the present age has a genius more akin to hers, more passionate and fiery, than Mr. Swinburne; and he has told us that he had formed the purpose of translating the remains of Sappho, but abandoned it as impossible.

What Mr. Swinburne abandoned as impossible might seem to be a task hardly to be ventured by another. However, the volume of Michael Field is not a translation of Sappho, but something at once more and less. It is less, in that it does not essay to express the concentrated passion of the Greek in any correspondingly concentrated form; it is more, in that it is an expansion of the ideas suggested by the fragments of Sappho into a series of separate, though connected lyrics. No attempt has been made to translate the two poems which have reached us in something like complete shape; but the isolated fragments have supplied Michael Field with the key-notes for the seventy pieces which compose her volume.

It is obvious that such a series of poems may be looked at in either of two ways. They may be regarded either as variations in a modern key on the phrases of the Greek music of long ago, or as forming a dramatic study, the object of which is to place before the reader's mind an image of the real Sappho as she lived and thought in Lesbos in the sixth century B.C. In point of fact, both views seem to be combined in the present volume. Several of the poems are clearly dramatic in intention, aiming at representing the Greek style of thought and expression. Several, on the other hand, contain modernisms of idea and style which would be anachronisms from the dramatic point of view. Take such a stanza as the following, from the narrative lyric on Selene and Endymion:—

Fear fell upon her, and the wild
Revolt of chastity beguiled,
Of pureness grown a passion against fate;
Yet an inevitable joy,
As her slant chariot toward the boy
Rolled down, o'ercame her fierce recoil and hate.

The picture is Greek enough, but the expression is almost wholly modern. We do not say that this is necessarily a demerit, but the remark is needed to indicate the way in which Michael Field has dealt with her materials. It is rarely that the modern tone is allowed to intrude too conspicuously, but we cannot help thinking that this is the case where, as in the twelfth poem, a long delineation of the details of natural scenery is given:—

Beside each forest-root
The lilies freshly shoot,
Narcissi crown the grass,
Bees hum, and toil, and pass.
The glades are soft with dew,
The chestnuts bud anew,
And fishers set their sails
To undelusive gales;

and so on. Such detailed enumerations are a common feature of modern poetry, from Herrick downwards; but the Greeks, with rare exceptions, confine their indications of the features of nature to a few vivid touches, like Pindar's

ἐν δὲ ἐπερον
ἔφλεγεν εὐώπιδος
σελάνας ἐρατὸν φάσι.
δεῖδετο δὲ τὰν τέμενος τερπναῖσι θαλαῖσι.

There is another feature which renders these poems unsatisfactory from a dramatic point of view. The name of Sappho is indissolubly connected in our minds with the idea of the extreme of uncontrollable passion, of love bursting free from all restraints, of dominant, overwhelming, passionate desire. This is the tradition preserved by ancient writers, and it is confirmed by the slender remains that have come down to us. Now, though Michael Field, as she has shown in her previous work, possesses strength and fervour and power of vivid expression, she has not the passionate *abandon* which is necessary for a true rendering of Sappho. The genius of Sappho is best represented among English poets by Shelley and Mr. Swinburne; and the temperament of Michael Field is of a somewhat different order. There is a meditative and subdued tone of melancholy in many of her poems, which is true and beautiful enough in itself, but hardly satisfies the requirements of dramatic propriety. The following is a fair instance among many:—

Queen Dawn, in immortality doth bask
Tithonus; youth for him thou didst not ask;
He lives in never-fading age apart:
Dione's child, less careful in her joy,
Spent her wild passion on a mortal boy,
Then watched him dying with a broken heart.

O Queen of Love, I blame thee not;
The sweet things of a mortal's lot
Are these: to win the rapture and to lose;
To learn the morrow brings not back to-day;
To bind the cup with roses while we may,
To drink, or die athirst if we refuse.

So much for what seem to be flaws in the dramatic perfection of 'Long Ago.' But apart from these there is little to be said for it but praise. It is a volume of singularly even merit throughout, and that merit is high. There is only one poem in the whole series, the fifteenth, which seems to be flat and commonplace in rhythm and expression. In most of the others there is real poetry, and of a kind which will extend Michael Field's deserved reputation. In this volume she has broken new ground. She has been known hitherto as a dramatist, possessing in her best moments a strength and concentration especially remarkable in a woman. That a dramatist can also be a lyric poet has been shown by the Elizabethans and by Mr. Browning. That a lyrant can be a dramatist has been shown by Shelley in 'The Cenci.' Hence the ambition of Michael Field is far from being unjustifiable, and it is rewarded with considerable success. She has not, indeed, the impulsive spring of uncontrollable passion which is characteristic of the true lyric poet, and the possession of which in the highest degree makes Shelley the greatest of our lyric poets; nor has she the infinite command of musical metres which Shelley shares with his disciple Mr. Swinburne. But she has fervour, and the meditative gift which is the next best quality for lyric poetry, in default of overpowering inspiration; and she has strength and skill in the management of language. Anywhere in the volume the reader may light on a poem which will attract his attention. The following, which is the first of the series, is perhaps as good in point of expression as any, and is characteristic in tone of the whole. The theme on which it is based is the fragment which has been preserved to us by a scholiast on Aristophanes, *αὐτάρ ὁραῖσι στεφανηπλόκευν*:

They plaited garlands in their time;
They knew the joy of youth's sweet prime,
Quick breath and rapture:
Theirs was the violet-weaving bliss,
And theirs the white, wreathed brow to kiss,
Kiss and recapture.
They plaited garlands, even these;
They learnt Love's golden mysteries
Of young Apollo;
The lyre unloosed their souls; they lay
Under the trembling leaves at play,
Bright dreams to follow.
They plaited garlands—heavenly twine!
They crowned the cup, they drank the wine
Of youth's deep pleasure.
Now, lingering for the lyreless god—
Oh yet, once in their time, they trod
A choric measure.

This is a bright and graceful lyric, and it is, perhaps, unnecessary to point out that the repetition of catchwords and refrains is not a device known to Greek verse: a remark which would apply to another pleasing poem, the twentieth, with its refrain:

Oh, then my heart turns cold, and then
I drop my wings.

As has been already indicated, 'Long Ago' is not satisfactory (indeed, it was almost impossible it should be so) as a representation of the original Sappho; but as a volume of lyrics suggested by the words of the queen of poetesses it is a book for which we may cordially thank Michael Field. There are many striking and many graceful passages in it, such as the first lines of the pretty little sixth poem:—

Erinna, thou art ever fair,
Not as the young spring flowers,
We who have laurel in our hair—
Eternal youth is ours.

But we have not space to indicate them all, and will conclude with quoting two stanzas from the poem suggested by the words *έσσα γεράτερα*:

Ah, fond and foolish, thou hast set
Aside the burnished gold,
But Phaon's eyes reflect thee yet
A woman somewhat old!
He watched thee come across the street
To-day in the clear summer heat;
And must he not perform recall
How the sun limned thee on the wall?
* * * * *

Daughter of Cyprus, take the disk
That pride and folly feeds;
Like thee the glorious chance I risk,
And in time's battered weeds,
Bearing of many a care the trace,
Trusting the poet's nameless grace,
Stand unabashed, serene, and dumb,
For Love to worship, if he come.

From my Verandah in New Guinea: Sketches and Traditions. By Hugh Hastings Romilly, C.M.G. With an Introduction by Andrew Lang, M.A. With a Map. (Nutt.)

THE author's former volume, 'The Western Pacific and New Guinea,' left the impression that the writer was speaking out of the abundance of his knowledge, and that he could, if he would, tell a good deal more; readers, therefore, who enjoyed that amusing record of strange experiences will gladly welcome this fresh instalment.

It would, however, be unjust to speak of Mr. Romilly as merely amusing. There is, we suppose, something in South Sea life, its quaint customs and strange contrasts of tenderness and savagery, which incites and lends itself to a racy style, and in this Mr. Romilly is proficient; but he is none the less a shrewd and keen observer. As he acutely remarks, the traveller who spends a week in the islands, finding everything alike strange and curious, may produce a more interesting record than one who resides there for a lengthened period, for to the resident these customs have become so familiar that he forgets to record them. Unfortunately the tourist of a week, not satisfied with describing, proceeds in the fulness of his ignorance to explain and reason, and commits grievous mistakes. Mr. Romilly practises what he preaches; many slight, and to him familiar, but curious traits and customs are noted, and if he cannot explain them all, he at all events brings to bear on them the light of much intelligent observation and exceptional experience.

He seems to have a special fear of being thought dry; he may be assured that the danger in his case is remote; but he carries this dread so far as to avoid any expressly descriptive account either of scenery or of people. He tells his readers, he considers, all that they need care to know

about the former in the course of a narrative of a shooting or boating cruise; while as to the people, it is more interesting, he maintains, to understand a man's character than to know whether he is dolichocephalic, and the omission as to the last branch of knowledge is certainly very handsomely atoned for in other directions. Mr. Romilly has studied the natives carefully and closely, on boating voyages, around their camp fires, in their houses, and often, in unpleasant proximity, in his own. But it is a sympathetic study, and we are not, therefore, disposed to take too literally his elaborate estimate of their character when, having devoted several pages to their vices, he proceeds to enumerate their virtues, and finds he cannot precisely recall any of them! No doubt these are for the most part in abeyance, and much, as he says, must depend on the way the people are handled, and the influences they encounter, during the next few years. Dealing *seriatim*, as he does in a very interesting chapter, with the various difficulties that have arisen, he shows that nearly every murder of a white man (and they have been numerous) has arisen from ignorance or reckless disregard of native custom, the natives acting almost invariably in accordance with well-defined laws and customs, not utterly barbarous, of their own, and, so to speak, in good faith. It is not so very long, as history goes, since the payment for homicide by a fine was the recognized custom of our Saxon ancestors, and this is the basis of the Papuan ideas on the subject. *Apropos* of this Mr. Romilly tells an amusing story. A certain trader was attacked and murdered by two natives. It seems that a relative of theirs had been kidnapped with others by a Queensland labour ship, and was not forthcoming when the others were restored to their homes; accordingly they felt it their duty to take the life of the first white man they could find. Having done this, one of the murderers paddled off to H.M.S. Dart, which had been sent down to avenge the murder, and went on board, carrying with him a bundle of tortoiseshell and other trade articles, and explained that he had come to pay his share of the murder, his friend having been afraid to come on board. He was much astonished at the white man's treachery in arresting and carrying him off for trial to Port Moresby; but the extenuating circumstances were, of course, admitted, and he was let off with a year's light labour, his pluck having made him a general favourite.

Their superstitions, and the belief that accidents are caused by the "spirits" of their neighbours, are, as we observed in noticing a former report of Mr. Romilly's, a fruitful source of danger and misunderstanding. All this, as he says, will be modified by time and care. Several idiosyncrasies he notices are decidedly curious. They discriminate acutely between one white man and another, and for one who has a disagreeably loud voice or violent temper, or who laughs at or satirizes them, they refuse to work, and will hardly trade with him. This, perhaps, shows a certain refinement. On the other hand, they are deficient in some savage virtues. They are inhospitable; a man cannot get food without paying for it—a strange contrast to the

neighbouring Polynesian race, where an amiable communism is the rule. They bear physical pain badly, too, and have an unusual fear of death. Cannibalism among the Papuans has not, Mr. Romilly asserts, as elsewhere, a shred of mystery or superstition to redeem it, but is due merely to the preference for this food as a matter of taste. The Papuan cannibal tribes, however, are not more savage than their neighbours, and the same fact has been noticed in other countries where the practice exists. Mr. Romilly, indeed, adds, with the liberality of a man who has seen much of the world and can make allowances, "Many tribes for whom I have the greatest respect are inveterate cannibals." He says that

"it really makes very little difference, if you wish to obtain information on any matter, or get a certain amount of work done, whether you secure the services of a cannibal or a member of the Salvation Army. The fact of his being a cannibal will not affect you in any way, nor will association with him be likely to lower your moral tone to any appreciable extent."

When he speaks of cannibalism as dying out of the world and practically lingering only in a few groups of the Pacific, Mr. Romilly must forget that it flourishes extensively among various tribes in Central Africa, where slaves are kept and killed, as among his respected Papuan friends, simply as "meat"—with the excuse, however, that animal food is scarce. Candour, absence of dogmatism, and reluctance to draw conclusions are a noticeable feature in the book, and inspire confidence in the reader. The material resources of the region, present and prospective, are described; but as to the means of extracting a revenue, Mr. Romilly can only say that he would "not at all like to be the first tax collector employed." The system of forced cultivation, which has answered well in Java, would by most Englishmen be pronounced "unconstitutional," and there is the further objection that it probably would not work.

We may agree with Mr. Romilly that the character of a man with whom we are brought into intimate relations is more important than the proportions of his skull, but we are none the less grateful to him for a clear description of the three different types which, he asserts, are to be found in every village. His employment of the term "Papuan" as a geographical rather than a racial designation is, provisionally at all events, no doubt the most convenient; at the same time we cannot but remark the numerous points of resemblance between all these "Papuans" and the neighbouring Melanesians, and their contrast with the brown Polynesians, notwithstanding the deep-seated linguistic and other affinities which admittedly exist with the latter. The fables and traditions published by Mr. Romilly in this volume are of remarkable interest. It will be seen that they show traces hitherto unsuspected of a cosmogony, and also of what can only be called a mythology. For purposes of comparison it must be regretted that the stories given are so few in number. The author has a large collection, he says; the only difficulty is that they need "Bowdlerizing" so extensively that the point would disappear before publication. We can only hope that the difficulty may be got over somehow. Mr. Andrew Lang, after

praising the evident sincerity and candour with which Mr. Romilly has edited these stories, and finding in them the rudiments both of poetry and religion, argues that the race which has produced them must possess many more of the kind or even better. It is pleasant to see that Mr. Romilly is alive to the necessity of collecting such knowledge betimes, and before it is obliterated by "civilization." The work could not be in better hands; happily there are also other competent workers on the spot, and the appointment of the present accomplished Commissioner, Sir W. Macgregor, may be taken as a guarantee that such researches will not be neglected.

Mary Queen of Scots: a Narrative and Defence. By an Elder of the Church of Scotland. (Aberdeen, University Press.) *The Casket Letters and Mary Queen of Scots.* By T. F. Henderson. (Edinburgh, Black.)

"I SHALL sit here till to-morrow—or next day, maybe—I shall sit here, on and off, for days and days." The frog-porter's words in 'Alice in Wonderland' were suggested to us by a suggestion of our own, which here we offer in all humility. Let the Commission now sitting, its immediate task ended, sit a little while longer, and determine once and for ever the innocence or the guilt of Mary Stuart. The question has to be settled sooner or later, if Mary is to be beatified, and the finding of the Commission must be considered final, so that there may be no more Detections or Defences, no more additions to the thousands of pages already printed on the Marian controversy.

This Defence by an elder of the Church of Scotland—a dainty, nicely illustrated volume—is really interesting as a study of the change that has come over Scotland. Not even in St. Giles's, Edinburgh, nor yet at North Berwick, much less in Aberdeen, should we have looked for an Elder who can sneer at Sabbatarianism, condemn the breaking down of the altars and images, couple the New Evangel and English gold, or blame John Knox for fanaticism. But our Elder does all this and more. The Scotland of 1561 to him is "a den of robbers and demons"; whilst "her very innocence and trustfulness prove that Mary was the martyr for her faith which the Catholic Church has ever declared her to be." Yet his book is thoroughly likable; it is so transparently candid that, widely as we may differ from many of its conclusions, it helps us to appreciate the real strength of Queen Mary's cause. There are serious mistakes, but on one point the Elder makes a substantial addition to the subject. This is regarding Drury's malignant lie, half accepted by Mr. Froude, that Mary at Stirling offered a poisoned apple to the baby-prince James. "What!" asks the Elder,

"did Drury, does Mr. Froude, mean to assure us that apples were ripe on the northern side of the Tweed on the 22nd of April, 1567? If so, it is to be deplored that the climate of the 'land of cakes' has so woefully changed."

Mr. Henderson claims to have established for the first time the genuineness of the Casket Letters. His work, then, should be an important one, for only three years ago a writer in the 'Dictionary of National Bio-

graphy' pronounced that "the preponderating opinion of impartial writers is *against* their genuineness." Those letters, it must be premised, are eight in number, and of very varying length, from 300 words to 4,000. They were professedly written by Mary to Bothwell from Glasgow and Stirling, before and after the murder of Darnley; and they are alleged to have fallen into Morton's hands three days after Mary had been lodged in Lochleven. The originals—whether wholly genuine, or partially manipulated, or wholly forgeries—disappear from view after January, 1569, though so late as 1582 Bowes was trying to recover them from the Earl of Gowrie. But we possess (1) Buchanan's Latin version of Nos. 1, 2, 4, printed probably at London in 1571; (2) an Anglo-Scots version of *all* the eight letters, "translated out of the Latine quhilke was written by G. B.," and seemingly likewise printed at London in 1571; (3) a Scots version, "imprentit at Sanctandrois" in 1572; (4) a French version of all but No. 3, also "traduict de Latin," and bearing the imprint—not "imprimatur," as Mr. Henderson styles it—"A Edimbovr. Par Thomas Vvaltem, 1572," but more likely printed in France, and in February, 1573. Then there are (5) English translations of Nos. 1 and 2 in the Record Office, of Nos. 4 and 6 at Hatfield; and (6) contemporary copies of the "original French version" of Nos. 3 and 5 in the Record Office, of Nos. 4 and 6 at Hatfield.

With the exception of the Anglo-Scots version, these are all reprinted here by Mr. Henderson, and this alone would give his work a considerable value, were it not for the blunders with which his reprint teems. Thus the Latin version of brief Letter 1 has "sini[sim] acceptura," "ut me credum," "asseret" [afferet], "video totum onus in meos humeros inclinaturam"; the French version, "fur[sur] mes espalles." Two of these misprints are obviously due to a confusion between f and f—a confusion elsewhere visible in the "bed seit" [feit], "je say mention," "je seray fin," &c. Then, in addition to much faulty punctuation—punctuation that often quite destroys the sense—we have "quibus dam," "post equam," "quant aevis," "si quid novi hic discum," "detou ne" [destourne], "clerement [chermen] vendue," "souverance" [souvenance], "poinct" [peinct], "je m'en vois" [vais], "à" [a, *passim*], &c. To be brief, a careful collation of the last forty-three lines of the 'Sonnets' as printed by Mr. Henderson with the same lines as they stand in an original copy of the 1573 edition reveals just ninety variae lectiones, some of them trivial, no doubt, but others seemingly serious, e.g., "Et vostre volonté de la mien ne sujre," for "Et vostre volonté de la mien sujue." How, we inquire, does Mr. Henderson propose to render "sujre"?

Thus much for the all-essential text; and now for the deductions. Mr. Henderson argues at some length that the Casket Letters must have been written originally in French, and that the printed French version of 1573 is not the original. He proves both points; but were they not proved already, eighty-five years ago, by Malcolm Laing, the second volume of whose history is largely occupied with a confutation of Goodall's 'Examination of the Letters'

(1754)? Mr. Henderson must think not, else he would hardly have devoted six pages to establishing the influence of a French original throughout the Scots version of Letter 2, as "shown by either the presence of French idioms, mistranslation of French words or phrases, direct appropriation of French words, or selection of English or Scotch words nearly similar to French words, and used in a sense which seems to have been more or less suggested by the French signification." We admire his daring and his ingenuity; still, our admiration is lessened by the closeness with which he unconsciously treads in his predecessor's footprints; for Laing has anticipated most of his illustrations. Moreover, like Laing, he studiously evades the possibility—the likelihood, rather—that the Letters, if forgeries, may well have been forged in French. He seems to fancy he has won the day by exploding Goodall's theory.

In answer to the much weightier theory of Hosack, that "in the Casket genuine letters—but letters really sent to Darnley—were placed alongside of forged ones," he objects that

"it is very improbable that Mary would write love-letters to Darnley in a language which he did not understand.....Neither his father nor mother appear to have known French, and, after a very careful examination of all the sources of information about him, I have been unable to discover an atom of evidence to show that he had the advantage of them in this respect."

Thus Mr. Henderson; yet a cursory reference to so obvious a source of information as 'The Lennox' (2 vols. 1874), by Sir William Fraser, would have shown him that Darnley was three times in France, that in 1559 he had "long and private interviews" with Francis II. and the Duke of Guise, and that in the winter of 1560-1 he brought back from Queen Mary autograph letters to his mother written in French.

Above all, Mr. Henderson, while he lays stress on points of relatively minor consequence, seems carefully to avoid real difficulties. He prints the second marriage contract without a hint of the supposed contradiction between its date "the V. Day of Apryll, the Zeir of God 1567," and its subsequent mention of the "Proces of Diuorce alreddy begunne and intentit betwix him [Bothwell] and the said Dame Jane Gordoun." He does not cite the memorandum in the 'Delectioun,' which boldly confronts that contradiction thus:—

"Alsaw it apperis be the Wordis of the Contract itself, that it was maid befoir Sentence of Diuorce betwix Bothwell and his former Wyfe, and alsaw in verray Treuth was maid befoir ony Sute of Diuorce intentit or begune betwene him and his former Wyfe, thocht sum Wordis in this Contracte seme to say utherwyse. Quhilk is thus prouit; for this Contract is daid ye V. of Apryll, and it planely apperis, be the judiciall Actis befoir the twa severall Ecclesiasticall ordinarie Judges, quhairin is contenit the haill Proces of the Diuorce betwene the said Erie and Dame Jane Gordoun his Wyfe, that the ane of the same Procesis was intentit & begune the XXVI. Day of Apryll, and the uther the XXVII."

It is true Mr. Henderson may cite Nau, Laing, and Schiern to show that Lady Bothwell had instituted proceedings as early as the 20th of March, 1566/7, but not even then is the difficulty entirely removed. It presents

itself in the Letters themselves, where, in Nos. 6 and 8, written professedly from Stirling, between the 21st and 24th of April, we have mention first of "zour fals Brother in Law," and next of "zour Brother in Law *yat was*."

Then why is no reference made to 'Murray's Diary' (endorsed by Cecil) or to the Declaration of French Paris, unless because they are fatal to Mr. Henderson's theories? According to the former, Mary did not reach Glasgow till the 23rd of January, and Bothwell on the night of the 24th "tuik Journay towards Lyddisdaill"—i.e., to Hermitage Castle, seventy miles distant from Edinburgh. According to the latter, two days after Mary's arrival in Glasgow, she sent French Paris with letters to Bothwell and Lexington, and Bothwell the next day sent him back from Glasgow to Edinburgh. How does Mr. Henderson harmonize all this with Letter 1? Were both 'Diary' and Declaration forgeries? Then, if so, what of the forgers?

The really valuable—we had almost said the only valuable—portion of the work is that devoted to Morton's Declaration, made on December 8th, 1568, a full copy of which is here for the first time printed. Whatever the conclusions we may draw from it, this is certainly a document of the highest historical interest. It shows that the Casket was not found, as has been hitherto believed, in the actual possession of Bothwell's messenger Dalgleish, but that he, being apprehended and put next day to the torture, led the way to a house in the Potter Row, where he had lodged two nights before, and took forth the box from under a bed.

"And because it wes lait I [Morton] keptit it all that ny^t Vpon the morn viz. settiday the xxi of Junii in piis [presence] of the Erles of Atholl Marre Glencairn myself, The LL Home, Sempill Sanquhar, The M^r of Grahame & the Secretarie & Laird of tullibarden comtrollar and ye said M^r And. Douglas the said box wes stricken up becaus we wantid ye key, & ye Lres wⁱin [letters within] contenit sichtit and Immediatlie thereafter Delyverit agene in my handis & custodie."

"Sicht," explains Mr. Henderson, "means to view narrowly, to inspect"; and "what proof," is his triumphant question, "did Morton adduce that the Casket's contents were 'sichted'?" A list of witnesses very formidable in numbers, and in regard to individuals as formidable as it could possibly have been." But that just depends on two circumstances—the impartiality and the competency of these witnesses. Had they, or had they not, prejudged Queen Mary? and could they read French or no? Surely it was for Mr. Henderson to anticipate one obvious objection, by himself pointing out that on June 16th the warrant for Mary's committal to Lochleven had been signed by Atholl, Glencairn, Graham, Sanquhar, Morton, Mar, and Semple, and that Andrew Douglas was Morton's own cousin and servitor. Surely, too, it was for him to show that Mar, Glencairn, and their fellows were competent to verify the damning nature of the papers put before them. Else what proof have we that those papers produced by Morton were not innocent letters, which Morton afterwards found means to tamper with? True, we have Morton's own word for it, in the closing paragraph of his Declaration, that for more than a twelvemonth he kept

Casket and all its contents "surelie w^out alteration changeing eking or Dimising of any thing found or ressayit in the said box." But Morton's word!—will that go far towards satisfying Mary's advocates?

The Swiss Confederation. By Sir Francis Ottewell Adams, K.C.M.G., C.B., and C. D. Cunningham. (Macmillan & Co.)

If it be true that brevity is the soul not only of wit, but of all literary power, the authors of this book have reached a high standard of literary excellence. In a single octavo volume of three hundred pages they have described in sufficient detail, yet in a style most readable and attractive, the working of a constitution as complicated as any that exists in the civilized world, and, in somewhat slighter fashion, its reflex action upon the political, legal, military, commercial, and educational development of the people. In the existing stage of political intelligence in England no study could well be more important, and the book may wisely be read by partisans of all schools here who are willing to profit by the experience of other nations and to endeavour to form wise opinions without *arrière-pensee*.

The sketch of Swiss history from the foundation of the confederation of three forest States in 1291 to the establishment of the modern constitution of 1848 is necessarily slight, but it is enough to prove the co-existence of the two conditions laid down by Prof. Dicey as necessary to the success of any federal constitution, namely, a collection of local states each commanding too strong an allegiance in its inhabitants to allow of complete absorption in a common whole, but all existing under such common traditions and internal necessities as to compel a union. The doctrinaire French Republicans of 1798, who imposed upon Switzerland a centralized constitution after the fashion of their own, failed more completely than the ineffective forms of federalism which preceded and immediately followed it, and which led to constant interneceine wars. But it is worthy of remark that the history of the last seventy years from 1815 onwards is the history of a constantly growing conviction on the part of the Swiss themselves in favour of the strengthening and consolidation of the central power. This is shown not only very materially in the new constitution of 1848, but in the revision of 1874 and the minor revisions which have taken place since; and, it may be added, in proposals which since the publication of this book have been made with regard to the army and the criminal law.

The description of the Federal constitution in its legislative, executive, and judicial aspects occupies directly about one-third of the book, and indirectly considerably more; and there is a short and suggestive chapter (xix.) containing a comparison with the American and English constitutions.

The points in which the framers of the Swiss constitution appear to have achieved the greatest success are just those which present the greatest difficulty in ours. They have secured the mutual independence of the legislative and executive powers in a manner peculiarly their own, but more effective than the American, and apparently

as effective in the result as the German (to which, however, our authors do not compare them on this point). They have provided also an effective check against hasty legislation, especially in constitutional changes, by the now well-known Referendum; and an effective check upon parliamentary or ministerial apathy or obstruction by the device which is called the Initiative, by which a popular vote may require the Executive Council, without change of personnel, to bring in a Bill on a given subject, though all the ministry may be opposed to it, and though it may ultimately be thrown out by the Assembly or by the people. The Initiative may be described as the safety valve of popular ebullition, and the Referendum as the automatic break, and both without necessitating any change in the responsible engine-driver.

A few words must be said on the constitution of the executive body of the Federation, which is called the Federal Council. It consists of seven members, each in charge of one department, all elected by the Assembly, nominally for three years, but, in fact, almost always re-elected as long as they are willing to serve. Switzerland affords, probably, the only other instance in Europe of a minister consecutively in office as long as Prince Bismarck. Out of this council the Assembly elects each year the President of the Confederation, who, in addition to his duties as president, continues in charge of his department. The members meet twice a week for consultation on executive matters, but in legislation they have a free hand, and one may oppose a Bill introduced by a colleague. On death or resignation a vacancy is filled by the majority in the Assembly; but even this majority has a customary regard to other than party considerations, and endeavours to distribute the offices fairly between the different cantons and nationalities. It is obvious that the stability of the executive is, under the circumstances, as much due to the sentiment of the people as to the theory of the constitution. Should public opinion become as reckless in this matter as it is in France, there appears nothing in the constitution to prevent a temporary majority every three years from turning out the whole council, and giving "the spoils to the victors" without regard to nationality or states.

The weakest point—not only theoretically, but practically—in the Swiss policy appears to be the constitution of the judicial power, especially in the Federal tribunals; but in this matter, too, some advance has been made of recent years. Up to 1848 there was no method of settling inter-cantonal disputes except by arbitration or war, neither of which was satisfactory. In 1848 a Federal tribunal was established; but it had no permanent seat, and travelled from place to place as required. In 1874 its jurisdiction was largely increased; it has now civil, criminal, and political functions, and is finally established at Lausanne. It decides disputes between the Confederation and the cantons—between cantons—between individual suitors and the Confederation, and (on the demand of either party where the matter in dispute is over 120l.) between individual suitors and any canton. It has also an appellate jurisdiction in any case in which a Federal law has been

interpreted or applied by a cantonal tribunal, if the matter in dispute is over 120l. Its criminal jurisdiction is confined to cases of treason, revolt, or violence against the Federal authorities, offences against international law, and charges against Federal officials. Further it has certain jurisdiction upon matters of public law, other than administrative disputes; but the line of distinction is not clear.

This is a great advance; but an extraordinary feature is that it has no means of enforcing its own decisions, which have to be carried out by the executive officers of the cantonal tribunals, upon whom the Federal Council can put pressure by quartering troops or stopping subsidies, or other indirect means, which are, perhaps, more effective than dignified. Another unsatisfactory incident is that any Swiss citizen of twenty-one years old is eligible as a judge, and election is by the Federal Assembly. If the existing judges are competent men, as they are said to be, it is the result of popular and parliamentary moderation rather than of the theoretical wisdom of the constitutional arrangements.

The cantonal tribunals are elected in the same way by the cantonal parliaments; but they sit merely as courts of appeal from the district courts. In the election of the district courts a wiser system prevails, for they are elected by the cantonal tribunal. There are curious instances of the unsystematic growth of the present judicature, of which the case of divorce procedure may be given. The grounds of divorce are determined by Federal law—the civil consequences by cantonal law. The district court has to apply both, with an appeal on the one to the Federal tribunal, and on the other to the cantonal.

But passing from this, our authors give an interesting description of the local organization of the commune, the administrative unit of the canton, and of the canton itself—taking Grindelwald as a typical instance of the commune; Geneva as that of a canton subject to the modern representative government; and Uri as a canton which still retains the primitive Landsgemeinde, or purely democratic assembly, at which all adult males attend in person in the open air. This Landsgemeinde is perhaps to foreigners of the nineteenth century the most interesting and attractive feature of Swiss political life, and the most fruitful in historical associations for all Teutonic races. We should be tempted to complain that it has been inadequately treated, did we not remember that the scope of the book is not antiquarian, but essentially modern.

In addition to those we have mentioned, the chapters on the army and education are the most interesting. Outside the strictly political sphere, the chief successes scored by the democracy under its constitution are a highly developed popular education of a somewhat unideal and technical kind, and a really popular system of universal military service, which may be commended to Lord Wolseley and Col. Maurice for special study. Every Switzer is a soldier, either in the Elite (or active army) or in the Landwehr or Landsturm. But the amount of training he gets is certainly not excessive. Six weeks as a recruit and a fort-

night every other year till he has served ten years are all that is demanded of him. Doubtless he cannot be a soldier of the same calibre as the German. But for this amount of time, given apparently with more than willingness, the Confederation has an army of enthusiastic soldiers which is by no means contemptible. Every able-bodied man has had training enough to be useful in defence, and no less than this ought to be required of every democratic community. The difficulties of such a service are great—in the supply of officers and other matters—but further legislation on the army is contemplated under the pressure of political exigencies, and it is needless to say that in this matter of all others it is sure to tend to a further concentration in the hands of the central government.

The schools of Zurich are taken as the type of Swiss education. Probably State education is more developed there than in any other city in the world. This may be fairly illustrated by a story once told to the present writer by a citizen of Zurich. A progressive property tax had recently been imposed in Zurich, and the question was asked whether it had not driven away the wealthier people. The answer was that some had gone, but all had soon come back on finding that the cheapness of all education more than counterbalanced their share of the progressive impost.

Taken altogether, the book is an extremely interesting study of the political and social conditions of Switzerland in the latter half of the present century, which, if read by all English visitors to Switzerland, would materially add to the intelligence of political opinion in England. Its value would doubtless be materially increased if the authors would give another volume of the same size on the development of the principal features in former centuries, so that we might see the whole in the light, not only of the analytical, but of the historical method.

Calendar of Wills proved and enrolled in the Court of Husting, London. Vol. I. A.D. 1258-1358. Edited by R. R. Sharpe. (Privately printed.)

To the Library Committee of the Corporation antiquaries are indebted for this important contribution to the history of London and her inhabitants. Remarkable for their early date and for the nature of the court in which they were enrolled, the wills calendared in this volume will be welcome no less to the topographer than to the genealogist, while many a valuable hint may be gleaned throughout its pages as to the ways and mode of life among the citizens of old. The "hygh and auncyent" Court of Husting is of wholly obscure origin and of immemorial antiquity. It occurs, as Dr. Sharpe mentions, in a very doubtful passage, in the so-called laws of Edward the Confessor; but we have seen a reference to its silver standard so early as the tenth century. Scandinavian in name, its first syllable is somewhat difficult to explain, though it recalls the famous "huscarls." Dr. Stubbs, who identifies the London "folk-moot" with the "shire-moot" of other counties, tentatively suggests that the Husting Court "may be

regarded as a general meeting of the citizens," while Miss Norgate goes so far as to speak of "the husting or folk-moot in which all were gathered together." Dr. Sharpe, however, clings to the older view that the Hustings represented the county court. We remember meeting with an instance, in the reign of Henry I., in which the Hustings discharged a function distinctly appertaining to a county court by witnessing a transfer of land. The land was transferred and seisin given (by the rod), "coram omni Hustingo de Londoniis." This instance has a special importance, because the transaction is recorded as taking place "in domo," an expression which precludes the idea of a general meeting of the citizens, and which also favours the derivation of "Hus" from the court's place of meeting. It would be also in the character of a county court that the Hustings should deal with testamentary matters in Anglo-Saxon times, and thus the probate and enrolling of wills would be simply a function which this court retained after it was lost by others. The editor, however, fails to satisfy us as to the character of the "probate" of wills in the Court of Hustings. "There is very little," he urges, "to show that the wills before us had, as a rule, been first submitted to" the Ordinary in his Ecclesiastical Court. But we recognize those of Richard of Exmouth and William Wastel, for instance, as having been proved before the Ordinary, while the fact that the "wills" here calendared are largely, if not mainly, relevant extracts from wills suggests that the process of enrolling their contents in the Court of Hustings was merely parallel to the enrolling on manorial court rolls of extracts from wills relevant to the manor, and was not a true "probate" in the recognized acceptance of that term. We hesitate, moreover, to accept Dr. Sharpe's confident assertion that the existence of Courts of Hustings in some provincial towns is due to charters granting to those towns the institutions of London. For, on the one hand, very few of these daughter municipalities enjoyed a Hustings Court; and, on the other, a town, as Winchester, might enjoy one without its charters containing any reference to the institutions of London. The case of Oxford is most peculiar, and the occurrence there of a Portmannimote as well as a Hustings is fatal to Mr. Loftie's suggestion that the London Hustings "in other cities is the Portmannimote."

The recognition by the Conqueror of the right of succession among the citizens of London, and the almost unique privilege they enjoyed of devising real estate "like chattels," impart to these wills a peculiar interest. The streets, the churches, the tenements of mediæval London pass before us in procession: Abbechirche, Aldermar-cherche, Bermancherch, Berkinge-cherch, Creechurch, Paternostercherch, St. Vedast alias Faster, St. Augustine in le Elde Chaunge, St. Bene't Fink with its "anchorite," St. Nicholas atte Flehsschameles (*i. e.*, Flesh Shambles), and St. Nicholas Hakon (this last commemorating, it may be, Hakon the Alderman, whose name Mr. Loftie would seek in Hackney). In their little parishes the busy citizens dwell in such tenements as Le Crokedhous, Le Stonhous, La Newe-wodhous, La Scoldynghous, La Taverne-

hous, Le Cardinalshat, Le Coke in the houpe, and Le hors atte hope. We may stroll down to Le Holirodewharf, passing a "waterlader" with his burden of Thames fluid, and find there those good ships Le Lancaster, Le Palmer, and Le Christmas; we may visit Le Bolestak, of the citizens' sport, and may read in the silent testimony of their wills how they were swept off on every side in the year of the Black Death. The company of Lucca merchants occur several times, as do a Florentine family, Fulberti by name, whom we have met with in earlier days. Ralph de Monthermer, ex-Earl of Gloucester, with two Earls of Pembroke, Aymer de Valence and Laurence de Hastings, are among the testators here found. Students of family nomenclature are provided with a fruitful field, and should note that the son of Herbert of Winchester becomes William "Fitzherbert" so late as the days of Edward I. Dr. Sharpe is deserving of the highest praise for his introduction, his foot-notes, and his identifications of the place-names (though "Alta Estre" is High Easter, Essex, not Eastry, Kent) occurring in these wills; but we wish he had called attention to the fact that the house bequeathed by Sir Robert Aguylun in 1286 was the family mansion of Henry fitzAylwin, the first Mayor of London, whose vocation may possibly be hinted at in the mention of its "area tentoreorum."

NOVELS OF THE WEEK.

Diana Wentworth. By Caroline Fothergill. 3 vols. (Blackwood & Sons.)
Cleopatra. By H. Rider Haggard. (Longmans & Co.)
Skill wins Favour. By Mrs. George Elliott Kent. (Roper & Drowley.)
Children of To-morrow: a Romance. By William Sharp. (Chatto & Windus.)
A Woodland Wooing. By Eleanor Putnam. (Boston, U.S., Roberts Brothers.)

The merits of 'Diana Wentworth' are that it is well and intelligently written, that it is easily read, that the heroine is attractive, and that it ends pleasantly. A story in which classes are set against each other is generally popular when the humbler class gets the advantage. In novels which are not of the first order this result is rather aided if the upper-class people are made a little theatrical and ridiculous, because those readers whose sympathies would naturally be with the upper class can be thankful that they are better than some who should have been their equals. Therefore a certain want of knowledge of the world is in Miss Caroline Fothergill's favour. Larger experience would probably have enabled her to make the dwellers at Garshill Abbey more natural; but then she would have had to face a serious difficulty, which she has been spared. The story, however, is cleverly framed; the springs of action, taken generally, are sufficient; and a decidedly readable novel might, by reducing what is exaggerated and increasing what is too trivial, have been made into a powerful one. In regard to the working of the plot, coincidence, which is, of course, the ultimate and too often the only resource of the story-teller, has been used too freely and too baldly.

'Cleopatra' is certainly Mr. Rider Haggard's most ambitious venture; it is not,

however, successful in proportion to its ambition. It seems to us that the subject chosen by Mr. Rider Haggard for his latest romance is one eminently calculated to exaggerate his faults at the expense of his merits. His faults are those of an artificial style and an unchastened imagination; his merits those which depend on direct experience, vivid perception, and acute observation. In the story of Cleopatra the latter qualities naturally do not come into play. South Africa is Mr. Rider Haggard's favourite hunting ground; South Africa he presumably knows pretty well; he has not had the same opportunities for becoming acquainted with the Egypt of the Pharaohs. If we want to know about Cleopatra we go to Plutarch and to Shakspeare, and it is no great disparagement to Mr. Rider Haggard to say that he is neither a Plutarch nor a Shakspeare. The story of Cleopatra being known to us of old, it is the treatment with which we are here concerned, and the treatment, we must deliberately say, is not worthy of so great and tragic a theme. In addition to the well-known legend we seem to find, in Mr. Rider Haggard's version of Cleopatra, those pantomimic properties which are so effective in the marvellous realms of 'She' and 'King Solomon's Mines,' but which ill suit the more familiar historic stage. Moreover, we find in 'Cleopatra' an erotic vein which has not appeared much in Mr. Rider Haggard's previous works, and which is the reverse of admirable. To transport oneself and one's readers two thousand years back is a task of great difficulty, even if it be not wholly impossible; and it must truly be said that the archaic style of 'Cleopatra' is tiresome in the extreme, and the incidents and situations are rather melodramatic than tragic. The final scene of all is, to our mind, a pretentious failure; it might have been great, but is not. Of the pictures it is unnecessary to speak. Does Mr. Rider Haggard really think them worthy of his theme?

'Skill wins Favour' might have been called anything else with equal propriety. It is in one volume only, but that one is long and heavy, and withal ambitious and pretentious. The style occasionally rises to *Family Herald* eloquence—not at its best; at others it drops to something like desperately diluted Dickens. The reader is apostrophized as "gentle," also as "thee" or "thou"; and such expressions as a "manly breast" are not absent. The most original thing about the achievement is Mrs. George Elliott Kent's system of italics; with it she performs wonders in her own mysterious way—a way which it has not yet entered into the heart of man, or at least of reviewers, to understand.

Mr. Sharp is a writer of much ability, and therefore it is to be regretted that he has misapplied his powers in his romance. The book appears to have been written in haste, and the author will probably repent of it at leisure. The one good thing in the volume is the descriptions of natural scenery, and even they are not free from the straining after effect that ruins the rest of the volume.

Young persons of principle, but of a strictly commonplace kind, may be permitted, if they like, in a free country, to devote a few of their unripened years ex-

clusively to the pursuit of their "blameless dances" and "innocent capers." It should, nevertheless, be clearly understood that these can scarcely, even under the most skilled manipulation, be made productive of any literary interest whatever. In fact, the undue pre-eminence accorded to commonplace immaturity in American life must be generally regarded as a social calamity by the more intelligent on both sides of the Atlantic. Miss Putnam, however, thinks otherwise. At any rate, she has taken some trouble in recording the efforts made by her group of healthy and empty-headed young people to amuse themselves and to live happily ever afterwards. It is satisfactory that they are tolerably successful in both undertakings, and that nearly all the characters are lifelike, in particular, perhaps, Mrs. Sparhawk, who is comparatively elderly, by the way. The writer cannot be accused of having lavished much literary skill upon 'A Woodland Wooing,' which abounds in animal spirits and colloquial Americanisms; but it will probably find its own level and due appreciation in many a "Camp Sippican."

PHILOLOGICAL LITERATURE.

Americanisms, Old and New: a Dictionary of Words, Phrases, and Colloquialisms peculiar to the United States, British America, the West Indies, &c. By John S. Farmer. (Privately printed.)—In spite of some rather glaring faults, this substantial volume is certainly the best and completest dictionary of Americanisms at present existing. Mr. Farmer has incorporated most of the material collected by Bartlett and Schelle De Vere, and, besides adding a large number of new words, he has illustrated nearly every article with one or two quotations, usually of considerable length, and often very amusing. Probably American critics will blame him for inserting so many words which are mere grotesque inventions of obscure newspaper writers; for English readers these eccentricities are not without a certain interest. It would, however, have been advisable to prefix some special sign to those words which are known to the author only in the example cited. It is, of course, impossible that any book of this kind should be absolutely exhaustive; but most of the omissions which we had noted in the works of Mr. Farmer's predecessors have been duly supplied. Mr. Lowell's "Cape Cod clergyman" (a name for the fish called sculpin) is, however, not given, nor is Dr. Wendell Holmes's *egg-pop*. Among the "State Nicknames" the designation of "Centennial State" (for Colorado) is missing. A larger amount of etymological illustration might with advantage have been furnished. Of course, conjectural derivations are not wanted; of these, indeed, the book contains already too many. But Mr. Farmer is too often content with saying vaguely that a word is an English archaism or provincialism, instead of giving references to dialect glossaries or old authors in proof of the statement. It would be interesting, for example, to know whether there is any evidence of the English dialectal use of *so long* in the sense of "good-bye" or *au revoir*. The corresponding *so lange* is a well-known German vulgarism, and in the absence of proof to the contrary it seems natural to conjecture that the Louisiana phrase is a translation of this. Mr. Farmer says that *altemal* is "cant" for "altogether," but gives no derivation, though a little inquiry would have shown him that the word is Dutch. *Parmateer*, which is referred to the French *parler*, is the Dutch *parlementeren*. "Five-pointer," the name given at one time to a band of New York rowdies, is, of course, derived from the name of a notorious locality in

New York, but Mr. Farmer strangely omits to state the fact. The volume contains a surprising number of misprints (or what may charitably be presumed to be such), and the style of composition is somewhat slovenly. However, Mr. Farmer has unquestionably produced an entertaining and useful book, and if he should see fit to offer to the public a cheaper edition, revised and abridged, there seems little doubt that the venture would meet with success.

A Latin Dictionary for Schools. By Charlton T. Lewis. (Oxford, Clarendon Press.)—This excellent school dictionary is by one of the authors of the well-known dictionary of Lewis and Short; but it is in no sense an abridgment of that work. On the contrary, it contains a great deal of valuable matter which is not to be found in the larger dictionary. By limiting himself mainly to the vocabulary of the books usually read in schools (including the whole works of the prose writers of the golden age, and those of Terence, Virgil, Horace, Ovid, and Juvenal, and the 'Germania' and 'Agricola' of Tacitus, but excluding the 'Annals' and the 'Histories') Dr. Lewis has been able to find space for a larger amount of illustration of the uses of individual words than has been given in any school dictionary hitherto published. For example, two whole pages are devoted to the treatment of the preposition *in*; and the article on the conjunction *cum* is of the same length. Owing to this fulness of illustration, the book may often be consulted with advantage, even by those who possess Lewis and Short's 'Dictionary.' The orthography has been remodelled in accordance with the views of Brambach, the letter *j* being discarded, though *v* is on practical grounds retained. The most striking innovation in the plan of the dictionary is the marking of the natural quantity of vowels in syllables metrically long by position. This is unquestionably a valuable improvement, though we think it would have been better if some special sign (such, for instance, as a dot over the vowel) had been appropriated to the very numerous cases in which the natural quantity is disputed or is not ascertainable. The etymological notes show a considerable advance as compared with those in Lewis and Short, though they leave something to be desired, not only with regard to details, but also with regard to general methods of statement. For instance, *emblitum* is correctly referred to *emblere*, not, as in Lewis and Short and most other dictionaries, to *embliri*; but the relation between the substantive and the verb is needlessly obscured by the form in which the etymology is given, "ex + R. MAL," where the reference is to a "table of roots" at the end of the book. On the other hand, the verb *alere* is given as the etymon of *alnus*, though here the "root" notation would have better represented the true state of the case. The list of roots itself is not very satisfactory from the point of view of modern science, and exhibits an incongruous mixture of old and new theories. Much of this seeming inconsistency, however, must be pardoned, because it arises from the endeavour to present the roots as far as possible in their most typical Latin forms. Dr. Lewis states that "most of the teachers consulted advised that the roots of the language be inserted in the general vocabulary in alphabetical order." He is certainly to be congratulated on having had the good sense to decline to follow this extraordinary counsel, which no sound comparative philologist would have given, even apart from the fact that the dictionary is intended for school use. An excellent feature of the work is the omission of forms not actually employed by the best writers. When one of these unauthenticated forms happens to be the nominative singular or the present indicative, it cannot, of course, be excluded, but it is enclosed in brackets. Occasionally a post-classical form (such as the perfect *avulsi*) is given with an indication of its character. The vocabulary includes a copious selection of the proper names occurring in the

authors read in schools. In the method of exhibiting the sense-development of words, and in the typographical arrangement of the articles, the excellent model of Lewis and Short has in the main been followed, and the definitions are as a rule scarcely less full, while they are occasionally more precise, than those of the larger work. We have observed a few cases in which the interpretations given seem open to objection, but most of these are too trivial or too disputable to deserve mention here. It is, however, worth while to point out that *elocutio* should not be rendered "oratorical delivery, elocution." The modern sense of "elocution" corresponds to what the Roman rhetoricians called *pronuntiatio*; the *elocutio* of Cicero and Quintilian had nothing to do with "delivery," but related to the choice and arrangement of words. It is curious that Dr. Lewis's only reference for this word is to a passage ('De Inventione,' ii. 9) in which Cicero defines it in its strict technical sense. The incorrect explanation, it should be said, is found in several of our standard Latin-English dictionaries. There can be no doubt that Dr. Lewis's book is the best school dictionary yet published, and the remarkably low price at which it is issued is an important additional recommendation in its favour.

Outlines of English Literature. By J. C. Wright. (Heywood.)—This is a manual for the use of pupil teachers and of candidates for certain examinations, and, like too many books of the same class, is the production of a half-educated writer. A few specimens will be sufficient to show the quality of the work. "The Celts had been driven into remote parts of the island, first by the Romans, and afterwards by the Saxons." "A class of men arose in the reign of Stephen who moved in the midst of political life. The chief of these were Geoffrey of Monmouth and Robert of Gloucester." Shakespeare "depicted vice, but only as a counterfoil to show virtue the more clearly." "Coriolanus" is a Roman play, and presents a picture of the strife between patricians and plebeians. It shows the restraint over self so often exhibited by her sons." "The nation was now beating with a new life." George Fox "scorned all outward ceremony in worship. Though probably infatuated, his 'plain and homely truths' have an air of reality about them." Even in simple matters of chronology the information given is sometimes grossly incorrect; for example, it is stated that Langland died in 1360. A great deal that is unfounded or exaggerated has lately been said about the evil of the system of examinations; but it is a just ground of complaint against the system that it encourages the production of books like this.

John Gower's Beziehungen zu Chaucer und König Richard II. Von Karl Meyer. (Bonn, Georgi.)—In this able dissertation (written as a graduation essay) Dr. Meyer endeavours to solve the disputed questions suggested by the facts that Gower, in the second edition of his 'Confessio Amantis,' cancelled the complimentary reference to Chaucer, and substituted a dedication to Henry of Lancaster (Henry IV.) for the original dedication to Richard II. With regard to the first point, the writer's view is that Chaucer's well-known condemnation of the morality of Gower's tales of Canace and of Apollonius was intended merely as a piece of friendly railing, but that it gave serious offence to Gower, and occasioned a permanent breach of friendship between the two poets. This hypothesis, which seems to be somewhat original, is possible enough, but the evidence is really too slight to justify any strong opinion on the subject. The significance of the change of dedication depends on the dates to which the two recensions of the poem are to be assigned. The theory of Pauli, that the second recension was published in 1392-3, and the first a few years earlier, is supported by the most obvious interpretation of the notes of time contained in

the poem itself. Dr. Meyer, however, adduces some noteworthy arguments in favour of the conclusion that the second edition was not published till after the death of Richard, and that the date of 1392-3 ("the yer sixtenthe of kyng Richard") is that of the completion of the poem in its original form. The fact that Henry is spoken of only as Earl of Derby, and not as king, is accounted for by the supposition that Gower intended to convey the impression that the work had been dedicated to Henry before his accession. Dr. Meyer's reasoning is not absolutely conclusive, but it certainly deserves careful consideration. The appendix, containing an account of the MSS. of Gower's works, is of especial value.

Ipomedon, in drei Englischen Bearbeitungen. Herausgegeben von Eugen Kölbing. (Breslau, Koebner.)—The romance of 'Ipomedon' has hitherto been known only in the version printed in Weber's 'Metrical Romances' from the Harleian MS. 2252. Prof. Kölbing has not only given a new edition of this text, but has also published a much longer and more important metrical version from a MS. in the Chetham Library, and a prose version from a MS. in the possession of the Marquis of Bath. The original French poem of Hue de Rotelande, of which three MS. copies exist, will shortly be published in an edition by Profs. Kölbing and Koschwitz. The work, which belongs to the end of the twelfth century, is in spirit and mode of treatment closely akin to the Arthurian romances, though the scene of the story is laid in Southern Italy, and the personages are provided with classical names (Hippomedon, Meleager, Capaneus, Jason, Iasene, and so forth) taken at random from Statius and such other Latin poets as were popular in the Middle Ages. The literary value of the composition is much greater than would be inferred from the version published by Weber, which is merely an unskillful abridgment; indeed, there seems to be ground for Prof. Kölbing's supposition that it was written from recollection. All three versions, in the editor's opinion, were originally made in the fourteenth century. Unfortunately the longer metrical version has been preserved only in an outrageously corrupt MS. of the fifteenth century, so that its value for the student of English is materially lessened. Of the style of the prose version Prof. Kölbing perhaps speaks somewhat too disparagingly; it is decidedly better than that of Chaucer's prose, and one or two passages are quite worthy of Malory. Prof. Kölbing's introduction and notes, which fill about three hundred pages, are of great value, though owing to the extraordinary badness of the Chetham MS. the editor has been obliged to leave a considerable number of difficulties unsolved. We have noted several misprints, chiefly arising from the confusion of the letters *b* and *p*, which in the type employed are so nearly alike that good sight is needed to distinguish them.

Beiträge zu einer Theorie der Lateinischen Semasiologie. Von Volkmar Hölzer, D. Ph. (Berlin, Calvary.)—The author has seized upon the important principle that the meaning of a word cannot be fully grasped until it is known in what contexts it can be employed. With a view of setting this principle in a clear light, Dr. Hölzer analyzes the first ten lives of Cornelius Nepos according to the subjects with which they deal, namely, "The State," "Monarchy," "War," "Marine," "Law," "Religion and Science," "Science and Art," "Private Life." The book will be found, we think, very valuable and suggestive.

ORIENTAL HISTORY.

Story of the Nations.—Media, Babylon, and Persia. By Zénaïde A. Ragozin. (Fisher Unwin.)—The indefatigable author of 'Assyria' and 'Chaldea' has continued her studies of the history of the peoples who lived to the east of the land "between the two rivers," and as the

result there has appeared the volume the name of which stands above. Instead of confining the attention of the popular reader, for whom the book is intended, to a judiciously selected set of subjects relating to the Medes, Babylonians, and Persians, the author has crammed into the book an immense number of facts about them which the ordinary reader will have some difficulty in understanding and arranging in his mind; in other words, she has put too much into this book. We notice with pleasure that the style of writing which we found so pleasant in 'Chaldea' has been preserved, but it seems to us that the subjects which the author has treated in her new book have not been properly digested by her. An irritating defect in her work is the unreasoning way in which proper names have been spelt throughout. For example, on p. 307 we have *Cœœus* spelt "Kroisos" and *Cyrus* spelt "Kyros"; but two lines lower down we have "Herodotus" and not *Herodotos*, and a few lines after that we have "Cappadocia," not *Kap-padokia*. Why this inconsistency? If the author was so anxious to be pedantic about two such well-known names, why were not the most ancient forms of them, as found in the cuneiform inscriptions, given instead of the Greek forms? In a note at the end of the table of contents the author deprecates the wrath of the critic for the "inconsistent spelling of Oriental and Greek proper names," and goes on to say that it is difficult to avoid in the present "transition stage"; but surely if *Cyrus* is spelt "Kyros," "Herodotus" can be spelt *Herodotos*; at all events, we fail to see in what consists the difficulty. Every one knows that the correct form of the name *Isaac* is *Yitskhâq*, but the writer of a popular book who dared to print it throughout his pages would justly deserve the wrath of every critic. We hope that "Kambujiya" on p. 282 is only a misprint for *Kambuziya*; but perhaps some new theory of transliteration of cuneiform signs underlies it. In the chapter on "Babylon the Great" we are told that Dr. Friedrich Delitzsch "has quite lately come to the conclusion that the name *Egibi* is the equivalent to the Hebrew *Yakûb*" (Jacob), and that he thinks that *Egibi* was a Jew, probably one of those carried into captivity by Sargon out of Samaria. It is as well to say at once that there are no grounds whatever for this theory, and that no Assyriologist of any importance holds this view. In the description by Madame Ragozin of *Egibi*, and the business carried on by him, there are many inaccuracies, and we much regret to see that she is quite ignorant of Strassmaier's 'Wörterverzeichniss,' the only book existing which contains accurate data about the *Egibi* family. Let us hope that this little defect may be remedied in second edition, and also that the more serious misprints, such as that on the frontispiece ("1785" for 1885), may be corrected. The illustrations to the appendix on the late discoveries at Susa and the chapter on the discoveries are the best things in the book.

Manual of Oriental Antiquities. By Ernest Babelon. English Translation by B. T. A. Evetts. (Grevel & Co.)—The great strides which the study of Oriental languages and archaeology has made among the educated public during the last few years have made the publication of popular and handy guide-books absolutely necessary. People are no longer content to be referred to the transactions of learned societies and massive works in many volumes. Demands arise on all sides for brief but accurate little treatises on the languages and archaeology of the East so written that they may be easily understood by the non-expert. On the Continent, where the students of archaeology are numerous, such books are quite indispensable, and there are in France and Germany many interesting archaeological works of a popular nature which have no equivalents in England. Among these the 'Manuel d'Archéologie Orientale' takes deservedly a high position both for the general accuracy of its statements

and the excellent character of its illustrations. We are glad, then, to see that Messrs. Grevel have issued an English translation of the work by Mr. B. T. A. Evetts, of the British Museum. M. Babelon's work consists of a brief, but fairly complete outline account of the archaeology of Chaldaea, Assyria, Persia, Syria, Judea, Phœnicia, and Carthage. In it he has embodied a large number of facts which have been brought to light through the discoveries of M. de Sarzec and M. Dieulafoy, and the illustrations with which these parts of the book are adorned enable the reader to judge for himself as to the truth of the writer's descriptions and conclusions. In the English translation Mr. Evetts has controlled the statements of M. Babelon, when necessary, by notes, and has inserted a sentence or a paragraph when a fuller explanation of the subject under discussion made such additions needful, as, for example, his addition giving the history of the golden candlesticks which were carried away from Jerusalem by Titus, and which are generally supposed to have been thrown into the Tiber. We notice that some half-dozen new illustrations have been added to the English translation, among them being those of the walls of Babylon, the stele with a raised figure of Assurbanipal, and the unique glass vessel inscribed with the name of Sargon, King of Assyria. The one great defect of the French edition, viz., the want of a general index, has been remedied in the English publication of the work. Mr. Evetts's full index and complete list of illustrations will be of service to those who use the book. His translation is good and readable. The typographical part of the work leaves nothing to be desired, and Messrs. Grevel are to be congratulated on the production of a useful and a pretty book.

OUR LIBRARY TABLE.

The new volume of collected Essays: Literary and Ethical (Macmillan & Co.), by Mr. Aubrey de Vere, contains papers on such subjects as 'Literature in its Social Aspects,' 'The Personal Character of Wordsworth's Poetry,' 'The Philosophy of the Rule of Faith.' These topics, in these hands, have no longer much of novelty; we know pretty well where Mr. de Vere stands as Wordsworthian and Catholic; and we turn the new pages with a pleasure not unmixed with doubt whether we have not somewhere already perused them. The best essay, as it seems to us, is one whose title will in these days deter many a reader. Yet those who will study Mr. de Vere's 'Policy for Ireland' may learn not a little from his calm and kindly wisdom. They will see, at least, how certain problems appear to one to whom, and to whose forefathers, all things Irish, from the Round Towers to Maynooth, have for many a generation been familiar and beloved—one who looks out on the turbid fatalities of modern faction from the standpoint of an immemorial patriotism and a Catholic repose.

A Summer in a Dutch Country House, by Mrs. Arthur Traherne (Kegan Paul, Trench & Co.), is not a novel properly speaking, though it contains the elements of one. It is a sort of amplified diary of a few months of a young lady's existence, during which she visited some relatives in Holland, and nearly perished of starvation owing to the excessive frugality of their table. Otherwise the Dutch gentry are sympathetically described, and with a liberal appreciation for the good looks of their woman-kind. Alma, the heroine and narrator of the story, is not an unattractive character, but her extreme nervousness is a trifle disconcerting. The book is written throughout in an extremely feminine style. For example, we are told:—

"My maid Jane was to accompany me on my visit. She had been with me many years, was already thirty years of age—an affectionate devoted creature, whose only weakness was her own curly head. She had beautiful hair, which hung in short natural curls round rather a baby face."

Bibliotheks (Privately printed), with introductory remarks by William Blades, is a facsimile reprint of a very rare tract in Wigan Free Public Library—"An Overture for Founding and Maintaining of Bibliotheks in every Paroch throughout this Kingdom [of Scotland]: Humbly Offered to the Consideration of this Present Assembly" (1699). Its author, as Mr. Blades shows, was the Rev. James Kirkwood, minister of Minto, Roxburghshire. His proposals—some of which were partially realized by the Brothers Folius of Glasgow in 1741–76, and by Provost Samuel Brown of Haddington in 1817—included the establishment of a free library in every parish throughout Scotland, with the reader or parish schoolmaster for librarian, the surrender by every minister of his private books at a fixed valuation, the cataloguing of all the books in Scotland, the erection of a public printing press and paper manufactory, and the raising for these purposes of a yearly sum of 6,000*l.* sterling. The pamphlet, it will be seen, is sufficiently curious; so, too, is Mr. Blades's quotation from an undated broadside advocating the foundation of libraries in "meanly endow'd Cures throughout England"; for from this it appears that subsequently to 1708 England and Wales contained "about 2,000 parishes where the income is under 30*l.*, of which 1,200 are under 20*l.*, and 500 under 10*l.*"—a godsend this passage to all future annotators of the 'Deserted Village.'

MESSRS. A. & C. BLACK have sent us the *Index* to the ninth edition of the 'Encyclopædia Britannica.' An index is a difficult thing to review at best, and a great deal depends on how much is required of an index. A full index to the 'Encyclopædia' would probably fill two or three large volumes; but the volume before us does not pretend to be more than a working index, and as such it adds highly to the value of the 'Encyclopædia.' Indeed, without its help the large treatises which form the main material of the work would be by no means easy of consultation. The clear type in which the index is set deserves the gratitude of all scholars who have to put much work on their "collating eye." Mr. Robertson Smith contributes a graceful preface, in which he thanks his assistant editors for the help they have rendered him. We cannot take leave of this monumental work without expressing regret that the publishers, to whom much of its excellence is due, have not exhibited a copy of it at Paris. The show made by the British publishers at the Exhibition sadly needs reinforcement.

TALFOURD, who never missed a representation of 'Ion,' would have been pleased to see the pretty edition of his *Tragedies* which Messrs. Routledge have added to their pleasant "Pocket Library." *The Lord of the Isles and Coleridge's Poetical Works*—the latter edited by Mr. W. B. Scott—have been added to the same series.—In the "Stott Library" Mr. Stott has commenced issuing a nice little edition of *De Quincey's Select Works*, beginning with the 'Confessions of an English Opium-Eater' and the 'Suspisia de Profundis'—*Voltaire's Letters on England, Ben Jonson's Discoveries, More's Utopia, Hakluyt's Discovery of Muscovy*, several plays of Shakespeare, works of Jeremy Taylor, Bacon, and Addison, such are the admirable books lately included by Messrs. Cassell in their wonderfully cheap series "The National Library."

THE "Minerva Library," the new venture of Messrs. Ward & Lock, has made an excellent start, although it may be said that Minerva seems to have acquired, since she was last heard of, and then she was partial to novels, a singular liking for books originally published in Albemarle Street. However, no better volume could be chosen for popular reading of a healthy sort than Darwin's *Journal of Researches* during the voyage of the Beagle and Borrow's *Bible in Spain*. The paper is good, the type is tolerable, the binding is in

excellent taste, and the price is extremely low. By the way, Mr. Bettany, when quoting Mr. Theodore Watts's remarks on Borrow, might have indicated where he found them.

THE eighth number of the *Torch*, which is just published, completes the second volume. The bibliography of Australasia is continued on the same comprehensive scale which has characterized it hitherto. In connexion with the *Torch* the editor, Mr. Edward A. Petherick, is engaged in developing in Melbourne a colonial booksellers' agency, through the medium of which the Australian booksellers can be supplied with books issued by English publishers.

WE have on our table *Bournemouth as a Health Resort*, by A. Kinsey-Morgan (Simpkin),—*John Bright*, by Jesse Page (Partridge),—*The Life of Timothy Coop*, by W. T. Moore (Christian Commonwealth Publishing Company),—*Exercises in Latin Verse of Various Kinds*, by the Rev. G. Preston (Macmillan),—*Faciliora*, compiled by the Rev. J. L. Seager (Bell),—*Essays*, by J. V. Blake (Chicago, U.S., Kerr),—*New Ready Reckoner*, by J. Heaton (Routledge),—*The Futility of Experiments with Drugs on Animals*, by E. Berdoe (Sonnenschein),—*Evolution not Universal*, by J. Dyer (Trübner),—*The Development of the Intellect*, by W. Preyer (Appleton & Co.),—*The Modern Rack*, by Frances P. Cobbe (Sonnenschein),—*Essays, Religious, Social, Political*, by D. A. Wason (Boston, U.S., Lee & Shepard),—*The Secret of the Lamas* (Cassell),—*A Modern Resurrection*, by R. D. Jewell (Reid & Sons),—*A Midnight Pastime*, by J. H. Bright (Simpkin),—*Two Daughters of One Race*, by C. H. Douglas (Digby & Long),—*Fate's a Fiddler, Life's a Dance*, by R. Russell (Barstow),—*Camps and Quarters*, by A. Forbes, G. Henty, and C. Williams (Ward & Lock),—*My Confession*, by Count Lyof N. Tolstoi (Scott),—*Legends from Story-Land*, by J. V. Blake (Chicago, U.S., Kerr),—*The Bird-Bride*, by G. R. Tomson (Longmans),—*Father O'Flynn*, by A. P. Graves (Sonnenschein),—*Divine Philosophy*, by J. Wadie (Kegan Paul),—*The Apostles*, by E. Renan (Trübner),—*Der Bürgerliche Tag*, by Dr. G. Bilfinger (Stuttgart, Kohlhammer),—*Écrits Modernes de l'Angleterre*, by Emile Montégut (Paris, Hachette),—*Geschichte Griechenlands im Fünften Jahrhundert v. Chr.*, by A. Holm (Berlin, Calvary). Among New Editions we have *Scintilla Juris*, by C. J. Darling, Q.C., M.P. (Stevens & Haynes),—*Our Heredity from God*, by E. P. Powell (Appleton & Co.),—*Sam Saddleworth's Will*, by M. Scott-Taylor (Digby & Long),—*The Parnell Movement*, by T. P. O'Connor, M.P. (Fisher Unwin),—*The Fog Princes*, by Florence Warden (Ward & Downey).

LIST OF NEW BOOKS

ENGLISH.

Theology.

Garry's (R.) *The Annotated Liturgy*, cr. 8vo. 2/6 cl. Inglis's (C.) *Pegs for Preachers, Points for Workers*, 2/ cl.

Poetry and the Drama.

Jerome's (J. K.) *Stage-Land, Curious Habits and Customs of its Inhabitants*, imp. 16mo. 3/6 cl. Poems, by Anteus, 16mo. 2/6 cl.

Song of the Bell, and other Translations from Schiller, Goethe, and others, by Sir T. Martin, cr. 8vo. 7/6 cl.

History and Biography.

Austen (Jane), by Mrs. C. Malden, cr. 8vo. 3/6 cl. (Eminent Women Series.)

Clifford's (E.) *Father Damien*, Journey from Cashmere to his Home in Hawaii, cr. 8vo. 2/6 cl.

Howard's (G. E.) *An Introduction to the Local Constitutional History of the United States*, 8vo. 18/ cl.

Life and Letters of Charlotte Elizabeth, Princess Palatine, and Mother of Philippe d'Orléans, 8vo. 10/6 cl.

Lilly's (W. S.) *A Century of Revolution*, 8vo. 12/ cl.

Little's (Rev. H. W.) *Life and Work of Emin Pasha in Equatorial Africa*, cr. 8vo. 2/6 cl.

McCoan's (J. C.) *Egypt under Ismail*, cr. 8vo. 7/6 cl.

Zillmann's (Rev. J. H. L.) *Past and Present Australian Life*, cr. 8vo. 2/6 cl.

Geography and Travel.

Holder's (C. F.) *All about Pasadena and its Vicinity*, 2/6 cl.

Philology.

Cicero's *De Amicitia and Pro Balbo*, translated by J. Gibson, 8vo. 2/6 cl. (Gibson's Interlinear Keys.)

Xenophon's *Hellenics*, Book 2, translated by A. J. Prout, 16mo. 2/6 cl. (Cornish's Interlinear Keys.)

Science.

Ellis's (T. S.) *The Human Foot, its Form and Structure, &c.*, 8vo. 7/6 cl.

Gresswell's (G.) *Diseases and Disorders of the Ox*, 15/6 cl.

Kofier's (L.) *The Art of Breathing, or the Basis of Tone Production*, 8vo. 10/6 cl.

Lodge's (O. J.) *Modern Views of Electricity*, cr. 8vo. 6/6 cl.

Proctor's (R. A.) *Strength, how to Get Strong and Keep Strong*, cr. 8vo. 2/ cl.

Roney's (T.) *Student's Plane Trigonometry*, cr. 8vo. 7/6 cl.

Stetefeldt's (C. A.) *The Lixivation of Silver Ores*, 8vo. 25/ cl.

White's (W. H.) *Text-Book of General Therapeutics*, 8/6 cl.

Wrightson's (J.) *Fallows and Fodder Crops*, cr. 8vo. 5/ cl.

General Literature.

Alexander's (Mrs.) *A Crooked Path*, 3 vols. cr. 8vo. 31/6 cl.

Barrett's (F.) *A Recoiling Vengeance*, cr. 8vo. 3/6 cl.

Barrett's (F.) *Under a Strange Mask*, 2 vols. cr. 8vo. 12/ cl.

Collins's (M.) *In the Flower of her Youth*, cr. 8vo. 2/ bds.

Davidson's (H. C.) *The Gargrave Mystery*, cr. 8vo. 2/ bds.

Ebers's (G.) *Margery (Gred)*, Tale of Old Nuremberg, translated by C. Bell, 16mo. 2 vols. 8/ cl.

Field's (M.) *The Secret of Fontaine-la-Croix*, cr. 8vo. 6/ cl.

Grant's (J.) *Love's Labour Won*, 12mo. 2/ cl.

Kelly's (Mrs. T.) *Beauty and Glamour*, 4to. 16/ cl.

Leeds's (Mrs. C. L.) *The Master of Rylands*, cr. 8vo. 6/ cl.

Smith's (W. A.) *His Great Experiment*, cr. 8vo. 2/ cl.

FOREIGN.

Theology.

Brandt (A. J. H. W.) *Die Mandäische Religion*, 8m.

Levy (J.) *Neuhebräisches u. Chaldaisches Wörterbuch u. die Talmud*, Part 22, 10m.

Linke (H.) *Studien zur Itala*, 1m.

Miodonski (A.) *Anonymus aduersus Aleatores*, 2m.

Schliemann (C.) *Erasmus Redivivus*, 4m.

Philosophy.

Köstlin (K.) *Prolegomena zur Ästhetik*, 2m. 80.

Pappenheim (E.) *Der Angebliche Heraklitismus des Skeptikers Alcides*, 2m.

Schiffini (P. S.) *Institutiones Philosophiae ad Mentem Aquinatis*, 4m. 80.

Simson (E. W.) *Der Begriff der Seele bei Plato*, 4m. 20.

History and Biography.

Eggers (K.) *Rauch u. Goethe*, 5m.

Goethe's *Tagebücher* (1776–1782), erläutert v. H. Dünzter, 8m.

Hesselbarth (H.) *Untersuchungen zur 3 Dekade d. Livius*, 10m.

Philology.

Menge (R.) *Preuss (S.) Lexicon Cæsarianum*, Parts 7 and 8, 3m. 20.

Merguet (H.) *Lexikon zu Cicero*, Section 2, Part 4, 8m.

Meuse (H.) *Lexicon Cæsarianum*, Parts 11–13, 7m. 20.

Rossberg (K.) *Materialien zu e. Commentar üb. die Orestis Tragödie d. Dracontius*, 3m.

Science.

Harmsen (W.) *Die Fabrikation der Theerfarbstoffe*, 10m.

Müller (W. D.) *Die Mikro-organismen der Mundhöhle*, 15m.

TO EDWARD FITZGERALD.

I CHANCED upon a new book yesterday: I opened it, and, where my finger lay

Twix page and uncut page, these words I read—
—Some six or seven at most—and learned thereby That you, Fitzgerald, whom by ear and eye

She never knew, "thanked God my wife was dead."

Ay, dead! and were yourself alive, good Fitz, How to return you thanks would task my wits:

Kicking you seems the common lot of curs—

Surely to spit there glorifies your face—

Spitting—from lips once sanctified by Hers.

ROBERT BROWNING.

July 8, 1889.

NOTES FROM BANGKOK.

Bangkok, May, 1889.

ON the 15th of May, the anniversary of the accession of the late King Mongkut to the throne of Siam, the new building of the Vajiravat library was opened. The library is now eight years old, and during that time a considerable number of books, both in Siamese and foreign languages, especially English, have been collected. The library is not a state institution, and although the king as president, acting for the young Crown Prince, has lent generous assistance by donations of books, by providing furniture, &c., it is mainly supported by an annual subscription of ticals twenty (about 2*l.*) of the members. In connexion with the library a weekly newspaper in Siamese is edited, and in its columns, to which the king as well as all the members contribute, information may be found regarding the early history, literature, and customs of Siam. On the occasion of the opening of the new building a book of versæs was issued by the members, to which the king as acting president wrote a short introduction. In it he briefly refers to the history of the library, to the benefit to be derived from the friendly intercourse between

members, and goes on to say that the members, in stating in a few words their views on life and the motives by which they are led in shaping their lives, might mutually assist each other. To this appeal all members had to respond, and the result of their labours and thoughts lies before me in a volume of some two hundred pages, entitled 'Vajirāñana Subhāsīt.' The views on life given in these pages are expressed in original poems, or in quotations from the collections of proverbs, such as those of Phra Ruang, the 'Lokanīti,' the 'Swasti Rakṣa' (collections of proverbs which, as their titles show, are closely connected with similar ones extant in India, Burma, and other transgangangetic countries). In a few instances I find quotations from the 'Tipitaka,' and in two or three cases quotations from European languages, and just one of these latter I consider far from lucky. It is Voltaire's saying which is thus given in translation: "All men are equal; it is not birth, but virtue, that makes difference." Now, surely, for what may be considered the foundation of the Buddhist doctrine, the equality of men, a quotation from the Buddhist books themselves might be found, such as, for instance, that noble saying in the 'Dhammapada': "A man does not become a Brāhmaṇa by his plaited hair, by his family, or by birth; in whom there is truth and righteousness, he is blessed, he is a Brāhmaṇa," or as the proverbs of Phra Ruang have it, "Mānyah sōtwa," an exact equivalent to "Manners maketh man."

The virtues mostly extolled in these verses are gratitude, righteousness, purity of mind, body, and speech, faithfulness to the king and country, filial piety, vigilance in the performance of all duties, and, as a matter of fact, these verses may be considered to contain the whole duty of man as laid down by the Buddha. Thus, for example, the king recommends righteousness; the queen exalts purity of mind, body, and speech; whilst a prince, the Minister for Foreign Affairs, in taking the motto of his family crest, "Appamattā hontu" ("Be vigilant"), exalts vigilance in the performance of all duties; another, again, writes about science, again another about "samma paññādi," right aspirations. Now and then we find a reminiscence of the Jātakas, where we are told to conform our lives to that of the lion, the ox, the crow, the hen, the heron, and the falcon.

The verses are to a great extent given in the form of acrostics, a form much affected by the Siamese, and, as it is part of the ordinary education of a Siamese to write poetry, some of the poems, where natural ability is closely blended with theoretical learning, have no mean value as works of art.

The book has been issued, as the title-page states, on the 15th Vrishabha-gama Ratnakosin-drasak, 108, i.e., on the 15th of May, 1889. It is well known that the Siamese, in common with the Burmese, Cambodians, and other nations of Further India, have hitherto had a lunarsolar calendar, i.e., the month was calculated according to the phases of the moon, whilst the solar year commenced on the day when the sun entered the sign of Aries. This was called the Songkkrant, and to regulate the solar year to the lunar year there were introduced in nineteen years seven additional months. The era mostly in use was the so-called Chūlācra, which commenced in 638 A.D. In a proclamation issued at the end of March a purely solar calendar was substituted for this solar-lunar one with all its imperfections. The commencement was put with the establishment of the capital at Bangkok in 1781, after the conquest and destruction of Ayuthya by the Burmans in 1768. The names of the months are taken from the Hindu names of the signs of the zodiac.

The commencement of the year is laid on the 1st of April, which as nearly as possible corresponds to the commencement of the former Siamese year, and which has also this advantage,

that it marks in Government business the commencement of the financial year. O. F.

A WARNING.

DAUNTED by the publicity given to their proceedings, and apprehensive, it may be assumed, of the attentions of the Public Prosecutor, the London booksellers who participate in knock-outs have been quiet of late, or have confined their operations to the country. Emboldened, however, by the recent calm, they have again ventured upon a field day in London, the occasion being the recent *Prideaux* sale, at the close of which a sum not far short of 1000l. was divided among these very clever and not very scrupulous gentlemen.

CAVEANT ET EMPOTOR ET VENDITOR.

Literary Gossip.

LADY DUFFERIN intends to publish, through Mr. Murray, a selection from the journal she kept in India when Lord Dufferin was Governor-General, under the title of 'Our Viceregal Life in India.'

DR. NANSEN has made arrangements with Messrs. Longman & Co. for the publication, both here and in New York, of an account of his recent Greenland expedition. The book will be ready early next spring, and will be illustrated with maps and plates.

A VOLUME of the poems of Mr. Frederic Tennyson, eldest brother of the Poet Laureate, is among the reprints in contemplation. They have become scarce and difficult to procure. Lord Tennyson himself has written for the Associated Literary Press a poem, which will be published early in the autumn.

LORD TENNYSON'S eightieth birthday will occur in August, and *Scribner's* for that month will contain two portraits of him engraved from photographs, one taken in 1877 and one in 1888; also pictures of his houses in the Isle of Wight and Surrey. The same number will contain a short essay on the 'Poems by Two Brothers'; and the last paper, by a Yale professor, will discuss the Laureate's attitude towards life in youth and old age, under the title of 'The Two Locksley Halls.' So the Americans are evidently going to commemorate the occasion.

MESSRS. SAMSON Low & Co. have in contemplation a group of half-crown monographs on the Prime Ministers of the reign of Queen Victoria — Lord Melbourne, Sir Robert Peel, Lord John Russell, Lord Derby, Lord Aberdeen, Lord Palmerston, Lord Beaconsfield, Mr. Gladstone, and Lord Salisbury. The list of contributors is not yet finally completed, but amongst those who have definitely promised to assist are Mr. J. A. Froude, Dr. Henry Duncley (Verax), the Marquis of Lorne, and Mr. G. W. E. Russell. The series will be known as "The Queen's Prime Ministers," and the editorship has been placed in the hands of Mr. Stuart J. Reid, author of 'The Life and Times of Sydney Smith.'

MR. MURRAY is going to issue a series of theological essays under the title of 'Lux Mundi.' They are to be edited by the Rev. Charles Gore, Principal of Pusey House. As will be seen by the list given below, the writers mainly, if not exclusively, belong to the section of the High Church party dominant at Oxford, and are, or have been, most of them connected with Keble

College. The essays are as follows: Faith, by Canon H. S. Holland; the Christian Doctrine of God, by the Rev. Aubrey Moore; the Problem of Pain: its Bearing on Faith in God, by the Rev. J. R. Illingworth, Rector of Longworth; the Preparation in History for Christ, by the Rev. Dr. E. S. Talbot; the Incarnation in Relation to Development, by the Rev. J. R. Illingworth; the Incarnation as the Basis of Dogma, by the Rev. R. C. Moberly; the Atonement, by the Rev. and Hon. Arthur Lyttelton; the Holy Spirit and Inspiration, by the Rev. C. Gore; the Church, by the Rev. W. Lock, Sub-Warden of Keble; Sacraments, by Canon Paget; Christianity and Politics, by the Rev. W. J. R. Campion, Tutor of Keble; and Christian Ethics, by the Rev. R. L. Ottley, Vice-Principal of Cuddesdon. Another theological work promised by Mr. Murray is 'The Minister of Baptism,' a history of Church opinion on the subject of lay and heretical administration of the rite, by Mr. Warwick Elwin, a son of the well-known ex-editor of the *Quarterly*.

MR. SYDNEY BUXTON, M.P., and his brother-in-law, Mr. G. S. Barnes, have been writing a 'Handbook to the Death Duties' — which Mr. Murray is to publish.

THE Authors are so pleased with the success of their dinner last week that they think of having a conversazione. The only London publisher who was present at the Society's dinner was confined to his room by illness for some days afterwards, but he has recovered, and is again to be seen in the Row.

MR. J. G. ALGER has finished a volume on 'Englishmen in the French Revolution,' which is to give an account of the many British subjects who were drawn into the revolutionary struggle a century ago. Two articles are incorporated in it which appeared in the *Edinburgh Review* in October, 1887, and July last respectively. The volume goes down to the release of the *détenu* at Verdun. Among those who figure in the book are Mary Wollstonecraft, Tom Paine, Wordsworth, Edgeworth, and those who were guillotined, General Dillon, Ward, O'Moran, Delany, &c.

UNDER the rather adventurous title of 'Froudacity,' a West Indian creole, Mr. J. J. Thomas, has taken up the cudgels on behalf of the negroes and their descendants in the British colonies of the Atlantic, against the injustice which he considers that Mr. Froude inflicted on them in his last book of travel. Mr. Thomas dwells on the rapid intellectual and moral improvement of the negro race.

NO small stir has been made in Edinburgh by the announcement that Messrs. A. & C. Black are going to transfer their business to London. Edinburgh has of late years grown largely as a centre of the printing trade, but to lose one of her chief publishing firms is a great blow.

STEPS are being taken to establish a branch in London of an association which bears the name of "Bibliothèque Internationale des Œuvres des Femmes," recently started in Paris under the patronage of the Queen of Roumania. The object of the association is not very clearly defined in the original prospectus. It proposes to

collect and "give publicity to" the literary productions of women, and, apparently, to provide a salary for an irremovable librarian.

MADAME ZAMPINI SALAZARO, who delivered a lecture in Dover Street on "Woman in Italy" last Monday, has been sent over here by the Italian Government to report on the state of female education in England, and has been visiting Girton and Newnham, the Oxford colleges for ladies, and the college at Cheltenham presided over by Miss Beale.

MR. NIMMO has arranged with Sir John Stirling-Maxwell to publish a uniform and limited edition of his father's (the late Sir William Stirling-Maxwell's) works, "Annals of the Artists of Spain," "Velazquez and his Works," "The Cloister Life of the Emperor Charles V.," as well as a collection of his privately printed pamphlets on various interesting subjects.

MR. MURRAY promises a sketch of the social and economic "History of the English Poor," by Mr. T. Mackay, a gentleman who is understood to have much practical knowledge of the poor.

We have received rather a lengthy letter from a daughter of the late Prof. Wilson regarding our review of his translation of the "Rig-veda Sanhita," which is too long for us to print. Our correspondent thinks our remarks "far from just or generous." We cannot, however, alter our opinion of the style of the translation, although we certainly were far from wishing to impugn Prof. Wilson's great services to Oriental learning, nor do we think anything in our article suggested such an idea.

A NEW literary paper is, it is said, to appear in October.

"A WANDERER," by H. Ogram Matuce (= $\delta\gamma\alpha\mu\mu\alpha\tau\epsilon\delta$), which was published towards the end of last year, is said to be by Mr. C. F. Keary, formerly of the British Museum.

THAT very bulky volume entitled "The Reference Catalogue of Current Literature," which was issued the other day from the Bookseller office, is already out of print. The impression consisted of 4,000 copies.

Good Words, the *Sunday Magazine*, the *Contemporary Review*, and all the other publications of Messrs. Isbister & Co., Limited, and Wm. Isbister, Limited, have migrated from Ludgate Hill to Tavistock Street, Covent Garden, to the large building formerly occupied by the Civil Service Stores, and will in future be issued from the new address. The business—both magazines and books—continues to be conducted, as before, by Mr. John Nicol, who in 1883 succeeded Mr. Isbister as sole manager. More recently Mr. Isbister has been associated with the firm of Messrs. Charles Burnet & Co., of Buckingham Street, Strand; and we are asked to state that his bankruptcy has no connexion with, and in no way affects, the business of Isbister & Co., Limited, and Wm. Isbister, Limited. The premises in Ludgate Hill are to be taken down and rebuilt.

MR. E. WALFORD has severed his connexion with "Lodge's Peerage," which he has edited for over a quarter of a century, and will start with the new year a new venture, "The Royal Windsor Peerage," for which he

has been promised corrections from royalty and from many members of the "upper ten thousand."

WE are sorry to note the decease, at the age of eighty-seven, of Mr. Cornelius Nicholson, F.S.A., author of "Annals of Kendal," &c. About half a century ago he belonged to the firm of Hudson & Nicholson, book-sellers at Kendal, but seceded from the book trade to take an active share in railway development. The death, too, is announced of Mr. Charles Hardwick, of Manchester, the author of a "History of Preston," "Ancient Battle-fields of Lancashire," and other works. Mr. Hardwick died on Monday last in the seventy-second year of his age.

WE went too far last week in saying Mr. Lyte had introduced the electric light into the Record Office. The vote has passed, but the installation is deferred till the winter.

MESSRS. OLIPHANT, ANDERSON & FERRIER announce a new volume by the late Rev. Hugh Stowell Brown, of Liverpool, entitled "Manliness, and other Sermons," with a preface by Dr. Alexander Maclaren, of Manchester.

THE next volume of the "Canterbury Poets," entitled "Selections from the Greek Anthology," will appear about the end of August. Mr. Graham Tomson edits the volume, and among the translators are included Sir Edwin Arnold, Dr. Richard Garnett, Mr. Andrew Lang, Lord Neaves, and Miss Alma Strettell. In continuation of his issue of Count Tolstoi's works, Mr. Walter Scott will publish at the end of this month "Anna Karenina" in two volumes.

THE descendants of William Austin, an author of Boston, Mass., in the earlier part of this century, are collecting his works for republication. Mr. Wentworth Higginson called attention in the *New York Independent* (March 29th, 1888) to this forgotten writer, under the title "A Precursor of Hawthorne." Austin, born in 1778, who died in 1841, was a distinguished member of the Boston bar. In 1802-3 he passed some time in London, where he was acquainted with Fuseli, Godwin, Holcroft, and "Peter Pindar." His most important tale was "Peter Rugg; or, the Missing Man," a figure included in Hawthorne's "Virtuoso's Collection." It is a variant of the Flying Dutchman. Rugg, driving with his child towards Boston in a blinding storm, swore to reach home that night or never. He has since been met with in his chaise with his child at various places, always trying in vain to reach Boston. Mr. Stedman recently printed this story (in his compilation of specimens of American literature) from the original manuscript. It was first published in 1824.

HARVARD UNIVERSITY recently conferred on Dr. Oliver Wendell Holmes the degree of A.M. It long ago conferred on him the degree of LL.D. The unprecedented course of conferring the lower degree later was, we understand, due to a suggestion of his own, in consequence of a desire on the part of the faculties to bestow on him every honour. He suggested that his record seemed complete with that exception, and signed his note "I A.M. yours, &c."

THE Rev. Samuel Longfellow, who resides in Cragie House, Cambridge—which is kept as it was left by his brother

—is recasting his biography of the poet. The volume of reminiscences and anecdotes which appeared as a sequel to the two volumes of the biography will probably be incorporated in these, the "Life" then appearing in three volumes.

THE death is announced of the French Hellenist M. E. Cougny, who, after the death of Dubner, was charged with the superintendence of the Didot edition of the Greek anthology. He also prepared for the Société de l'Histoire de France a new edition of Dom Bouquet's collection of Greek writers touching on the history and geography of Gaul. German papers mention the death of the well-known bibliophile and bibliographer Freiherr Wendelin v. Maltzahn.

A GIORDANO BRUNO museum is to be opened in the University of Rome. The Rector Cerrati has consented that all the garlands laid upon the Bruno monument in the Campo de Fiori, nearly two hundred in number, shall be preserved in the Sapienza. The academical senate will set apart a room for the exhibition of these garlands, and for documents, books, medals, and other articles connected with Giordano Bruno or with the festival of June 9th.

MR. FRANZ THIMM, of Brook Street, New Bond Street, died last Saturday. A Prussian by birth, Mr. Thimm served his apprenticeship with Messrs. Asher & Co., of Berlin, but came to this country at the age of nineteen, and after a few years established himself as a foreign bookseller and publisher. He wrote a sketch of "The Literature of Germany from its Earliest Period to the Present Time," and a useful volume of "Shakspeariana from 1564 to 1871," an account of the Shakespearian literature of England, France, Germany, and other European countries during three centuries, with bibliographical introductions. Mr. Thimm was also an amateur painter, and had more than once contributed to the exhibition of the Royal Academy. Mr. Thimm retired from business last year, and was succeeded by one of his sons.

THE collection of books relating to Thomas Fuller which belonged to the late Mr. J. Eglington Bailey has found a home in the Manchester Free Library.

THE chief Parliamentary Papers of the week are Colonial Possessions, Jamaica, Turks and Caicos Islands, Report (1d.); Commercial, No. 19, 1889, Paper respecting the International Convention on Labour in Factories (1d.); Western Australia, Further Correspondence respecting the Proposed Introduction of Responsible Government (4d.); East India, Return of Loans raised in India (1d.); Post Office Savings Banks, Accounts for Year ended December, 1888 (8d.); Colonial Possessions, Falkland Islands, Report (1d.); Colonial Possessions, Bahamas, Report (1d.); Copy of Petition from University College of Wales at Aberystwyth, praying for grant of Charter of Incorporation (2d.); Trust Funds Investment Bill, Report (5d.); British Museum, Account for Year ending March, 1889 (8d.); and Wellington College, Report for the Year ended December 31st, 1888 (2d.).

SCIENCE

Report on the Scientific Results of the Voyage of H.M.S. Challenger.—Zoology. Vols. XXIII. to XXVII. (Published by Order of Her Majesty's Government.)

DR. PAUL PELSENEER is one of the younger naturalists who have been brought forward by the work carried out by them for the Challenger reports. Four years ago he came to study in London under Prof. Ray Lankester in the zoological laboratory of University College. At Prof. Lankester's suggestion he made a careful histological study of the well-known pteropod *Cliona borealis*, the so-called "food of the whale," and showed that what Eschricht and others had supposed to be suckers on the buccal tentacles were very curious epithelial cells connected with glands. Dr. John Murray supplied some of the specimens studied by Dr. Pelseneer, and subsequently entrusted him with the examination of the entire Challenger collection of pteropods.

In vol. xxiii. of the Report we have Dr. Pelseneer's account of the thecosomatous Pteropoda (that on the gymnosomatous forms appeared in an earlier volume), and further a highly interesting and important memoir on the anatomy of the Pteropoda and their systematic position. It is to be regretted that not all the naturalists who have described portions of the Challenger collections have found the time to give thorough anatomical accounts of the material placed in their hands. We should have been glad to see such a study of the Cephalopoda, and of one or two other groups which it is needless to specify. Dr. Pelseneer comes to the conclusion that the sucker-bearing arms of Pneumodermatina do not correspond to the sucker-bearing arms of Cephalopoda, but are processes of the head, whereas the latter represent the molluscan foot. This conclusion is based on careful dissection of the nervous system. He further maintains, with great show of reason, that it is a mistake to regard the Pteropoda as a "class" at all. He considers them as forming two sub-orders of the opisthobranchiate gastropods.

The veteran English zoologist Prof. Allman follows with the second part of his report on the hydroid polyps. The most interesting form is a huge tubularian hydroid, brought up from a depth of four statute miles off Japan. It is by a long way the biggest of all known hydroids, and receives the name of *Monocalus imperator*. The stem is half an inch across and seven feet in height, and the expanded hydranth measures nine inches from tip to tip of its tentacles. Another remarkable form described is *Idio pristes*. A great value is added to Prof. Allman's report by the fact that it is prefaced by a lucid exposition of the morphology, histology, and embryology of the Hydrozoa, in which the author has embodied the results of those who have worked at the subject since the publication of his classical monograph by the Ray Society. A revised classification of the Hydrozoa is also given. Vol. xxiii. concludes with two short reports of little interest—that by Dr. Linstow on Entozoa, and that by Mr. Edgar Smith on the heteropodous gastropods, which is destitute of

illustrations and embodies no anatomical study of the material.

Vol. xxiv. is in two parts, text and plates; of the latter there are no fewer than one hundred and fifty. The volume is devoted to Mr. Spence Bate's report on the Decapoda Macrura—the lobsters, shrimps, and prawns. A vast number are described from depths varying from the surface waters to 3,000 fathoms. In those from great depths we find side by side some with enormously enlarged eyes and some with no eyes at all. Some most strange forms are figured; for instance, the blind Thaumastocheles, with its right claw of immense length and power as compared with the small left side nipper. Mr. Spence Bate gave a very fair amount of detail in his plates, illustrating the structure of the branchiae in most cases as well as that of the successive appendages. He adopted the classification of Macrura in three groups—Dendrobranchia, Phyllobranchia, and Trichobranchia. It is to be regretted that in the explanation of the plates it is not stated, as is usual, when the species or genus is new, and who is the author of the name when not new; nor are the depths stated from which the specimens figured were obtained, although, of course, this information can be obtained from the body of the work. Mr. Spence Bate's task was one of the heaviest undertaken by the army of reporters, and there can be no doubt that he produced a most valuable work, faithfully setting before us the detailed record of the lobster-like crustaceans brought home by the Challenger. The collection consisted of 2,000 specimens preserved in four hundred bottles.

Vol. xxv. is devoted to another of those reports on the sponges which are the most remarkable feature of the Challenger volumes. This time it is the group of Tetractinellida, and the author is Prof. Sollas, of Dublin. It will be remembered that Dr. Polejaeff described the group of sponges known as the Calcarea in a special volume, and the horny Monaxonida or bath sponges in a subsequent monograph. Messrs. Ridley and Dendy followed with a volume devoted to the rest of the Monaxonida, Prof. Elhardt Schulze similarly treated the beautiful Hexactinellida, and now Prof. Sollas deals with the remaining group, the Tetractinellida. Prof. Sollas also describes a number of sponges belonging to the Monaxonida about the proper systematic position of which both he and Mr. Ridley were not certain before the investigation of their structure now recorded by Prof. Sollas. The interesting and well-known sponges of the genus *Tethya* belong to these omitted Monaxonida.

The Tetractinellida include those hard, almost stony sponges such as *Geodia*, which to the naked eye present so uninteresting an appearance, but on proper treatment by section-cutting and microscopic methods yield evidence of marvellous complexity and beauty of form. They also comprise softer forms, such as *Thenea*. Prof. Sollas has made his work a complete monograph of the Tetractinellida by including in it species not dredged by the Challenger. He, like his predecessors, gives a preliminary account of the structure of sponges in general, and a minute analysis and nomenclature of the spicule-forms characteriz-

ing the group with which he more especially deals. He also discusses the classification and systematic position of sponges, and has the advantage of reviewing the work of the other Challenger spongologists as well as of more recent writers. The independent treatment of each of the great groups of sponges in the Challenger reports by four distinct writers—each of whom is entitled to the highest position as an authority—makes the Challenger publication extremely interesting to the student of these once neglected forms. It is not a little remarkable that Prof. Sollas is a geologist by profession, and that next to the pioneer work of Ernst Haeckel and F. E. Schulze it is to another geologist, namely Prof. Zittel, that we owe the most important advances in the systematizing of the marvellous mass of new knowledge as to sponges which has sprung into existence within twenty years. This is owing to the important fact that sponge-spicules are preserved in geological deposits, and are studied by the microscope in their fossil condition as they are in recent specimens. A few years ago sponges were the despair of the marine naturalist. They came up in his dredge of all colours, shapes, and sizes, but most of them were impossible to classify and name by mere inspection of the appearances they presented to the naked eye. They have now been subjected to microscopic study and reduced to order. Their number and variety are almost incredible, and no less astonishing are their ubiquity and superficial sameness of appearance. No more fascinating branch of natural history exists than the new spongology, and we have already gained from it conceptions of great general value in biology as to the range of variation of species and the influence of physical conditions in determining form and structure. Like his predecessors in these reports, Prof. Sollas is careful to discuss such general results, and the significance of sponge-remains to the student of geological phenomena as deducible from the facts of distribution over surface and in depth of the Challenger specimens.

Vol. xxvi. contains Dr. Herbert Carpenter's account of the Comatulæ, or "feather stars"; Prof. Turner's report on seals; and a supplement by Dr. Richard Hertwig to his report on Actinia.

The more interesting crinoids—the stalked forms—were treated of in an earlier volume by Dr. Herbert Carpenter, who is among those younger naturalists who have deservedly acquired the position of leading authorities by the opportunity afforded to them in undertaking the description of a portion of the Challenger collections. The Comatulæ are now described and figured in seventy plates, the most remarkable among them being the new genus *Thaumatocrinus*, which, on account of its possessing structural features identical with those of some paleozoic crinoids, was regarded by Dr. Carpenter as the most important discovery in this group made by the Challenger expedition.

Prof. Turner's account of seals comprises some osteological observations and an important account and figures of the brains of the elephant seal and the walrus.

Prof. Hertwig adds descriptions and figures of some new forms, previously

overlooked, to his former account of the sea-anemones.

Vol. xxvii. is also a miscellany. It contains Mr. Henderson's report on the hermit crabs (*Anomura*), a valuable work by a young and hitherto unknown naturalist. Next we find Dr. Pelseneer's report on the anatomy of some of the Mollusca—an excellent piece of work embodying several interesting observations which the mere conchologist is, of course, not fitted to make, but which the editor very wisely determined to have made, seeing that he had the valuable material of Mollusca preserved in alcohol. Thirdly, we have an anatomical account of *Phoronis buskii* by Prof. McIntosh, of St. Andrews. It is remarkable that though this worm was discovered more than thirty years ago by Dr. Strehill Wright, of Edinburgh, and is abundant at Naples, and has been largely studied from the embryological point of view, yet we have hitherto had no available account of the complete anatomy of the adult animal. Prof. McIntosh has taken the opportunity of describing a very large species. He regards *Phoronis* as allied both to the Polyzoa and the Gephyrea.

The concluding work in this volume is the third part of the report on the Tunicata by Prof. Herdman, who, again, is one of that notable group of young naturalists who have come into prominence by the valuable work done by them for these reports. Prof. Herdman now describes the species of *Pyrosoma*, of *Salpa*, *Doliolum*, and *Appendicularia* brought home by the Challenger. He also gives an appendix describing some deep-sea simple ascidians omitted from his previous publications, and he gives a most interesting and valuable discussion of the affinities and phylogeny of the Tunicata as a sort of summary of the more general results of his long and laborious work. For ten years he has now been constantly dissecting and examining microscopically the Tunicata, and has had not only the Challenger collection, but those of the United States expeditions, of the British Museum, and of Naples, through his hands. Prof. Herdman regards the Tunicata as Vertebrata, degenerate and simplified; he considers that they have descended from the hypothetical ancestors common to *Amphioxus* and the craniate vertebrates, and gives an elaborate genealogical tree of the various orders and families.

ASTRONOMICAL NOTES.

THE comet which was discovered by Mr. Barnard at the Lick Observatory on the morning of the 24th ult. has been since observed at several European observatories, and its orbit calculated by Dr. H. Kreutz, of Kiel, by which it appears that it passed its perihelion about the 3rd inst. at the distance from the sun of 1.24 in terms of the earth's mean distance. Prof. Krüger has computed the comet's ephemeris from this orbit for the present month (*Astronomische Nachrichten*, No. 2907), and finds that its distance from the earth is now about 1.38 on the same scale and slowly increasing; so that the comet, which was very faint at the time of discovery, is becoming still fainter, though likely to continue for some time visible to powerful telescopes. In the middle of next week it will be very near the star α Persei.

Another new comet was discovered by Mr. W. R. Brooks at the Smith Observatory,

Geneva, N.Y., on the 7th inst., in the constellation Pisces.

We regret to announce the death of Miss Maria Mitchell, who had held the Chair of Astronomy in the Vassar College (for young ladies) at Poughkeepsie, N.Y., since 1865. She was born at Nantucket on the 1st of August, 1818, and discovered the sixth comet of 1847, two days before it was independently discovered by De Vico.

The sixth edition of Mr. Lynn's handy book of astronomy, 'Celestial Motions' (recently published by Stanford), is not a mere reprint brought up to date, but is greatly improved, many portions being rearranged, additional matter inserted in the chapters on the moon, sun, and planets, and a new chapter introduced on the calendar. The book is also printed in clearer type and more elegantly bound, forming a work exceedingly useful for reference to all interested in the study of astronomy. It is provided with two indexes, and has three plates.

The Rev. S. J. Johnson, F.R.A.S., of Melpash, Dorset, sends us a pamphlet on *Eclipses and Transits in Future Years*, which is supplementary to the work 'Eclipses, Past and Future,' published by him in 1874, and will be useful for reference, giving the principal circumstances of the most interesting eclipses which will occur during the next six centuries. The extreme number of eclipses both of the sun and moon that can occur in one year is seven, and this number will be reached, Mr. Johnson finds, twice in the next century, viz., in 1917 and in 1935, whilst on the latter occasion an eighth will take place so early as the 8th of January in the following year (1936). The last phenomenon referred to in this pamphlet is the transit of Venus which will be due in the month of June, 2498.

The Superintendent of the United States Naval Observatory communicates to No. 194 of the *Astronomical Journal* an able paper, by Prof. Harkness, on the masses of Mercury, Venus, and the earth, and on the solar parallax. He remarks that fourteen determinations of the mass of Mercury and nineteen of that of Venus had been made, but that the separate values differ largely amongst themselves, so that a rediscussion of the original data appeared to be very desirable. The result of his investigation is that the mass of Mercury compared with that of the sun is 5.71 ± 0.05 , but with a very large probable error; that of Venus, 4.1 ± 0.5 . He also determines the mass of the earth to be 33.7 ± 0.5 compared with that of the sun, and from this deduces a value of the solar parallax amounting to $8'' 795 \pm 0'' 016$.

The forty-third volume of the *Radcliffe Observations* has recently been published, containing the results of the observations obtained in the year 1885. Besides observations of stars, in continuation of the list previously selected, the sun and the moon were regularly observed on the meridian, the heliometer and 7-inch equatorial were employed on special phenomena, and meteorological observations carried on as in preceding years.

The Fourteenth Annual Report of the Savilian Professor of Astronomy at Oxford was presented to the Board of Visitors of the University Observatory on the 5th ult. Prof. Pritchard's attention seems to have been mainly devoted to celestial photography. An extensive series of observations connected with the new application of the photographic method to stellar parallax (applied to stars of the second magnitude in the northern hemisphere) has been completed, and is now in course of being printed. It contains determinations (thirty in all) of the parallaxes of eight stars, referred in most cases to four faint stars of comparison. Further progress has been made in the preparations for taking part in the international scheme for a photographic survey of the heavens. The tube of the telescope is *in situ*, but the object-glass of thirteen inches aperture required by the

conditions formulated by the Congress has not yet been supplied. Two experimental glasses have been examined, but their performance not proving satisfactory, the arrival of a third is shortly expected, which Sir Howard Grubb feels confident will be in every respect efficient, and place the observatory in a position to carry out the preliminary operations which will be requisite before the Oxford portion of the scheme is actually commenced.

In the May number of the *Memorie della Società degli Spettroscopisti Italiani* Prof. Ricci and Signor Macari give an account of their observations made at the Royal Observatory, Palermo, of the solar protuberances during the year 1888. Both the dimensions and brightnesses of these phenomena were "quasi sempre poco notevoli."

We regret to announce the death, in his seventy-sixth year, of Prof. Gaetano Cacciatore, Director of the Royal Observatory at Palermo, which took place on the 16th ult. He was first appointed as assistant to his father, Prof. Niccolò Cacciatore, at the Palermo Observatory in 1835, and succeeded him on his death in 1841. In consequence of the part he took in the revolt against the Bourbons in 1848, he was expelled from Palermo in 1849; but the Garibaldian revolution in 1860 led to his being reinstated at the observatory, which he continued to direct until his death. He reorganized the establishment (first made famous by the labours of Piazzi, by whom it was founded little more than a century ago), and greatly increased its instrumental equipment. He had been elected an Associate of the Royal Astronomical Society of London in 1844.

GEOGRAPHICAL NOTES.

THERE is an interesting question brought forward in the July number of the *Proceedings of the Royal Geographical Society* as to the exact position of Mount Elias, the highest mountain in North America. It was originally supposed to be near to, but eastward of, the boundary between Alaska on the one hand and the British colonies of Columbia and the North-West Territory on the other; but the evidence adduced by Mr. Seton-Karr certainly seems to prove that the mountain has been taking a series of westward leaps and bounds on successive American maps, and that on the last (the Pacific Coast Pilot) it has jumped clear over the boundary into American territory. Mr. Seton-Karr adds that when he landed at San Francisco in 1886, fresh from Alaska, the newspaper editors asserted that any statement questioning the claim of the United States to Mount St. Elias would injuriously affect their circulation and their reputation, so he was compelled to say nothing about it. But Mr. Dall, the United States Surveyor, admits that the position is doubtful within two or three miles.

Another item of interest in the *Proceedings* is the news that Mr. W. W. Rockhill, late Secretary of the American Legation in Peking, is at present travelling in the Koko-Nor region of Northern Tibet, mainly for the purpose of ethnological investigation. In a letter dated February 16th, from Kumbum, near the Chinese city of Sining, he stated that there was a large party leaving for Lhasa, and with the help of a friendly Mongol he hoped to join the party at Tsaidam. If he were permitted to do so, he felt sure of reaching Lhasa. Mr. Rockhill speaks Tibetan and wears Tibetan dress, and so far he had excited no suspicion and met with no difficulties. He had engaged Potanin's head man, who travelled with the Russian explorer two years.

Petermann's *Mitteilungen* publishes an essay on erosion by tidal currents, by Dr. O. Krümmel; an account of a journey to the source of the Eastern Tigris, by Prof. J. Wünsch, which is illustrated by an excellent map; and a translation of General M. N. Annenkov's paper on 'Central Asia as a Field for Russian Colonization.'

SOCIETIES.

GEOGRAPHICAL.—*July 8.*—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Hon. C. S. Mein, Capt. G. G. Aston, Capt. F. B. Longe, Rev. T. Wakefield, Messrs. J. Y. Buchanan, J. L. Forfeitt, J. Greenlees, A. L. Harrold, J. Jewell, J. O. Maund, B. Smith, R. J. A. Stewart, T. C. Townsend, and E. F. Webster.—The paper read was 'An Exploring Expedition to the Louisiade and D'Entrecasteaux Islands', by Mr. B. N. Thomson.

LINNEAN.—*June 20.*—Mr. Carruthers, President, in the chair.—Messrs. A. Denny, R. M. Christy, and J. Fraser were elected Fellows.—Dr. H. Trimen exhibited specimens and drawings of the tuberculated lime of Ceylon, and made some interesting remarks thereon.—Governor Moloney, of the colony of Lagos, West Africa, exhibited an extensive collection of butterflies and moths, the result of twelve months' collecting during the rainy season. The former comprised representatives of 65 genera and 158 species, the latter 78 genera and 112 species; both had been named and arranged by Mr. Herbert Druse, F.L.S. A few chelonians belonging to the genera *Trinonyx*, *Sternotherus*, and *Cinixys* were also exhibited, and a remarkably large block of resinous gum, which in the opinion of Prof. Oliver was referable to some species of *Daniellia*, and which had been found in Ijo country. As an article of commerce it possessed the advantage of requiring a heat of 600° F. to "run" it, so as to unite with linseed oil in the manufacture of varnish. In addition to these specimens Governor Moloney exhibited some long-bows and cross-bows obtained from chiefs of Ibadan, and taken from some battle-field in that neighbourhood, and used by natives three hundred miles from the coast.—A discussion followed in which Dr. Anderson, Mr. D. Morris, and Mr. Harting took part.—Prof. Stewart next exhibited some skulls, adult and immature, of *Ornithorhynchus paradoxus*, and explained the very curious dentition of this animal; upon which Dr. Mivart and Prof. Howes made some critical remarks.—A paper was read by Dr. J. Anderson on the mammals, reptiles, and batrachians which he had collected in the Mergui Archipelago, and concerning which he had been enabled to make some interesting field-notes. Attention was particularly directed to a new bat (*Emballonura*), and to the occurrence on some of the islands of *Pteropus edulis*, besides a wild pig, musk deer, grey squirrel, and a crab-eating monkey (*Semnopithecus*) which hunts along the shore in search of Crustacea and Mollusca. Some remarks were made on a rhinoceros going out to sea, and on a crocodile being found twenty miles off the coast.—A communication was read from Mr. C. Packe on a remarkable case of prolonged vitality in a fritillary bulb.—The meeting (the last of the session) was brought to a close by an interesting demonstration 'On Animal Locomotion,' by Mr. E. Muybridge, who illustrated his remarks with projections on the screen—by oxyhydrogen light—of instantaneous photographs taken by him, to which motion was imparted by means of the zoopraxiscope.

Science Gossipy.

MR. MURRAY promises some books of scientific importance, such as Mr. Lumholtz's 'Among Cannibals,' which contains accounts of parts of North-East Queensland and of tribes which no white man has visited before; 'A Naturalist in North Celebes,' by Dr. Sidney J. Hickson, which contains anthropological and zoological researches by a rising young naturalist; and a new edition of Darwin's famous 'Voyage of the Beagle,' to illustrate which Mr. R. J. Pritchett has made sketches on the spot—this involving considerable painstaking.

PROF. WALLACE, of Edinburgh University, has started for a tour in Australia. He has left behind him a new edition of his 'Farm Live Stock of Great Britain,' which will shortly be published by Messrs. Oliver & Boyd, of Edinburgh. The work has been entirely recast, is double the extent of the former edition, and is illustrated by a hundred phototypes, by a Vienna firm, from photographs, taken from life, of picked specimens of various breeds of live stock.

MR. MARSHALL WARD, F.R.S., Professor of Botany at Cooper's Hill, has written a volume on the 'Diseases in Timber' for Messrs. Macmillan's 'Nature Series.'

THE Prince and Princess of Wales will probably be present on Monday next at the gardens

in the Regent's Park, when the Botanic Society proposes to celebrate its jubilee with a special exhibition of roses and a floral parade.

THE statue of M. Paul Bert was unveiled at Auxerre, his native place, last Sunday.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The HUNDRED and ELEVENTH EXHIBITION is NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s. Illustrated Catalogue, 1s.

THE NEW GALLERY, REGENCY STREET.—SUMMER EXHIBITION NOW OPEN, 9 till 7.—Admission, 1s.

'THE VALE OF TEARS.—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Dore Gallery, 35, New Bond Street, with 'Christ leaving the Fraterium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

A *Dictionary of Roman Coins, Republican and Imperial*. Commenced by the late Seth William Stevenson, F.S.A., revised in part by C. Roach Smith, F.S.A., and completed by Frederick W. Madden, M.R.A.S. (Bell & Sons.)

THE aim of this work is not to give a catalogue of the coins of the Roman series, but to explain their types, symbols, devices, and inscriptions; to supply biographical, chronological, and monetal references to the emperors, empresses, and Caesars from Julius Caesar to Mauricius; and to elucidate curious and rare obverses and reverses by mythological, historical, and geographical notices. The subject is wide, and has entailed much historical, classical, and numismatic research. In fact, it was too great a work for one man to attempt single-handed, and though Mr. Stevenson devoted many years of his life to the task, he did not live to see its completion. His original idea was that it should consist of a volume of about 1,000 pages, printed uniformly with the dictionaries of 'Greek and Roman Antiquities' and of 'Greek and Roman Biography and Mythology,' and illustrated with about 700 woodcuts. The volume as now before us consists of 927 pages, 829 of which are the product of Mr. Stevenson's labours, revised in part by Mr. C. Roach Smith. The remaining portion of the work has been carried through by Mr. Frederick Madden, who has long been known as an authority on this particular branch of numismatics.

The Roman coinage may be divided into two large series—the first, that of the Republic; the second, that of the Empire. The coinage of the Republic is principally silver and copper; but the chief interest lies in the silver coins, viz., the denarius, and its half, the quinarius, the types of which present us with a long list of events and incidents connected with early Roman history and its heroes. The constitution of the mint during the Republic was under the control of the Senate, who delegated its authority to certain officers called "monetarii," appointed annually, and at first three in number. These "monetarii" at an early period adopted a conventional type for their coins, viz., the head of Roma on the obverse, and the Dioscuri on horseback on the reverse. From time to time the type was varied, till at last, about the beginning of the first century B.C., each "monetarius" chose whatever type he liked, generally, however, selecting some particular design illustrating an event connected with his family or with

himself. We have in consequence a series of pictures illustrating Roman history from its earliest date. On a coin struck about B.C. 58 by the "monetarius" M. Emilius Scaurus is recorded the defeat of Aretas, King of Arabia, who was compelled to surrender to Pompey and pay a tribute of three hundred talents, the conquered monarch being represented as kneeling at the side of his camel and offering a branch of olive. On another denarius, struck about B.C. 134 by C. Cæcilius Metellus Caprarius, is commemorated the famous victory at Panormus of his ancestor Lucius Cæcilius Metellus over the Carthaginians under Hasdrubal, the type being Jupiter in a biga of elephants and crowned by Victory. Many of the great victories of Sulla from B.C. 87, when he went to Greece and laid siege to Athens, to B.C. 80 are depicted on the coins of the time; and one piece in particular is interesting as illustrating his famous dream, when Diana Tifatina appeared to him, touched him with her rod, and bade him follow her and destroy his enemies, the partisans of Marius. Julius Caesar also records his victories in Gaul, his return to Rome in B.C. 49, as well as his appointment as Dictator in his fifty-second year. Sextus Pompey commemorates his defeat of Octavius at Messana, B.C. 36, by a representation of the Pharos of Messana surmounted by a figure of Neptune, and the monster Scylla, half dog, half fish, sweeping the sea with her rudder. A still more remarkable coin is that struck by Brutus after the murder of Julius Cæsar, with his portrait on the obverse, and a cap of liberty between two daggers and the inscription EID. MAR. on the reverse. These are but a few instances out of many hundreds of types all equally interesting historically and mythologically. The coinage, too, bears faithful portraits of Julius Cæsar, Pompey and his two sons, Marc Antony, Cleopatra, Brutus, and others.

A few years after the accession of Augustus the coinage of Rome underwent a great change, and became of a much more imperial character. On the obverse is always to be found the head of the reigning emperor, the empress, or some other member of the imperial family, and on the reverse some mythological, allegorical, historical, or architectural device. There are thus arranged before us all the divinities of the Roman pantheon, with their various attributes, the chief events connected with the contemporary history of Rome, the principal public buildings, arches, temples, &c. Nero commemorates the peace of the empire by a representation of the temple of Janus with its doors closed; Vespasian his conquest of Judæa; Trajan his conquests of Dacia, Mesopotamia, &c.; and Hadrian his journeys into every Roman province from Britain to the far East. There are also accurate views of the Flavian Amphitheatre, the Circus Maximus, the Forum, the columns of Trajan and Marcus Aurelius, the harbours of Ostia and Civita Vecchia (Centum Cellæ), the triumphal arches which adorned the city, and the temples of Jupiter, Venus, Vesta, &c. As these types number many thousands, it is not surprising that Mr. Stevenson contemplated so large a work, especially when we add to them an eluci-

dation of all the inscriptions on the coins, the biographies of the emperors, &c., and the historical notices of the various colonies which had the right to strike money. At times the learned author has been a little too discursive. In a "dictionary" it is not necessary to give pages of quotations from other authors; a summary of their views is all that is needed. Long extracts from Eckhel are translated where a short statement of his arguments would have sufficed. The dictionary throughout will, however, be found to contain much that is interesting and useful to the historian as well as to the classical student and the numismatist.

Mr. Stevenson was better acquainted with the history of Roman archaeology than with the history of Roman numismatics. His views on the second branch of his subject were those of writers of the last century and not of the present time. In many instances we find theories set forth which have long since been abandoned, and there are omissions which ought not to have occurred in any modern treatise on Roman numismatics. Under the word "As" it is stated that, "if not actually under Servius Tullius, at least soon after that king's death money consisting of brass only began to be fabricated at Rome. The principal piece was the *as*, which constituted the primitive unit of the Roman mint." This view of the origin of the *as* has long been abandoned on account of its being quite untenable. More recent researches show that these large brass coins are not nearly of so early a date, and cannot have been issued before the middle of the fourth century B.C. What coinage the Romans used before that period we do not at present know, but it is quite certain that there are no extant Roman coins which can be given to so early a date as the reign of Servius Tullius. Under "Aurelian" and "Diocletian" no mention is made of the reforms effected in the coinage by those emperors. Those of Diocletian are of the greatest importance, as they caused quite a revolution in the whole monetary system of the empire. Owing to the disorganized state of the country during the period of the so-called Thirty Tyrants, the coinage had got into the greatest confusion. The gold coins were struck below their proper value; the silver coins had deteriorated into small copper pieces washed with silver; and the old copper coinage, consisting of the *sestertius* and the *dupondius*, had entirely disappeared from circulation. Nothing, therefore, remained but to make a clean sweep of the existing money, and to issue an entirely fresh one. Diocletian effected this at an enormous cost, and his new money consisted of an *aureus* in gold struck at sixty to the pound, a silver coin called the *argenteus*, and a copper coin similar to the old *sestertius*. At the same time mints were established throughout the empire, and each coin after a while bore the initial letter or letters of the place where it was struck. This reform took place about A.D. 294, and was followed a few years later by the great tariff which fixed the price of almost every article of food or produce that found its way into the market.

Under the mintages of Carausius no mention is made of the mints of London and Camulodunum (Colchester); but certain pieces bearing the letter *c* are given

to Clausentum, a very doubtful attribution. The assertion at p. 226 that in the reign of Septimius Severus coins were mainly cast from moulds is quite without foundation, all coins being then as before struck from dies, except, perhaps, a few contemporary forgeries. Moulds for casting coins belong to the period of the Constantines. At p. 720 the absence of the letters *s.c.* (*Senatus consulto*) on brass coins of Roman die after the reign of Gallienus is attributed "to the successive diminution of the rights and of the authority of the Senate." This statement shows that Mr. Stevenson did not understand the nature of the coinage of that period. The real cause of the disappearance of the letters *s.c.* on the copper coins was because the old *sestertius* ceased to be issued, having been driven out of circulation by the baseness of the silver money. We have also looked in vain for some account of the following important coins, viz., the *argenteus Antoninianus* of Caracalla, which entirely superseded the denarius; the *argenteus* of Diocletian, the *siliqua* of Constantine the Great, and the *folles*, the principal copper coin of the later Roman Empire, which was first issued in the reign of Constantine II. In a work of such importance the archaeologist would certainly expect to find the results of the most recent researches. Some of the inaccuracies and omissions which we have pointed out could easily have been avoided by a careful revision. Had this been done, the value of the dictionary would have been greatly enhanced. In the absence of any data in the prefatory note as to when the dictionary was commenced, and when Mr. Stevenson's labours ceased, we are without any information concerning the period over which its preparation for the press extended. In justice to Mr. Madden we must add that his portion of the work does not bear any traces of these shortcomings.

THE *Oedipus Tyrannus* of Sophocles (Cambridge, Macmillan & Bowes) professes to be "a record by L. Speed and F. R. Pryor of the Performance in November, 1887," and it illustrates the pictorial conceptions and draughtsmanship of Mr. L. Speed, who courageously as well as kindly "came to the aid" of Mr. Pryor when the latter hesitated in what form to give effect to his wish to produce a permanent record of a Cambridge performance. Mr. Speed was less ill advised than other amateurs who have produced similar works without possessing skill enough to put a figure on its feet or to draw a pair of legs. Mr. Pryor is not an absolutely bad draughtsman, although his notions of the human form are somewhat freely expressed in the ugly Sphinx who, with a lugubrious expression, couches among rocks on p. 21. Notoriously a subject of terrible difficulty—one which has baffled several trained and imaginative artists of high renown, and, although often attempted by fine masters, never absolutely achieved—the Sphinx is exactly such a theme as a very masterful amateur is sure to venture on, and thus justify an ancient proverb which warns us of places where angels fear to tread. A few of the draped figures, despite disproportions (see the nearer figures on p. 23), are comparatively respectable, while their dresses have been studied with unwonted care to express with intelligence the forms within; the critic sees at once that Mr. Speed did well not to challenge observations on the construction of his heroes and virgins by delineating them as more than three inches high. The head of Creon, p. 35,

has tried to the utmost the draughtsmanship of Mr. Pryor's friend, and shown him wanting, in a manner which not all the prettiness of the four young ladies mourning near the tripod on the same page can redeem. On the other hand, Mr. Speed has what Mr. Pepys called a "pretty notion" of scenic effects and landscape compositions, which console us where we dare not count the flutings of his Doric columns (which, by-the-way, are Roman) nor rashly search the perspective of his architectural attempts. The best cut in the book is that of Jocasta's veiled figure on p. 42, which is all drapery. An intelligent essay on the play and its performance is welcome. To act the play with pleasing accompaniments of costumes, colours, lights, and music is one thing, but a "permanent record" of the entertainment of November, 1887, such as Mr. Pryor tells us he desired to secure, is another. To produce art worthy to be associated with the graceful and competent essay of Mr. Pryor (to say nothing of Sophocles) would require studies as long, intelligent, and earnest as his own, with the genius artistic added. To be even superficially familiar with Greek design, if only enough to promote reverence for it, would be sufficient to forbid the publication of the sketches before us under scholarly auspices.

It is a pleasing testimony to the growing popularity of the craft it opens to amateurs, as well as to the merits of a handy, concise, and practical manual, that the City and Guilds Institute (Exhibition Road) has seen fit to issue a second edition, revised and enlarged, of Miss E. Rowe's *Hints on Wood-Carving*, which we have already mentioned with praise.

We have before us the first number of the *Journal of Cyprian Studies*, edited by Herr Max Ohnefalsch-Richter. The journal is the continuation of the scientific *feuilletons* of the *Owl*, that newspaper having now separated its ordinary journal from the distinctly scientific record. Herr Richter writes with German minuteness on 'The Copper-Bronze Age,' and claims for Cyprus that its early civilization went thence to Hissarlik and the North, and not vice versa. A good deal of sub-editing and revision will make the learned author's English more readable. The plates are interesting, but too crowded, for reasons that are explained. The article entitled 'Cyprus, reveille-toi,' on national economy and agriculture, is most interesting, and, though little highfrown, full of practical suggestions, and calculated, we hope, to stir English interest: "Car l'enjeu c'est la réputation civilisatrice et colonisatrice de la race Anglo-Saxonne."

THE PICTURES AT THE PARIS EXHIBITION.

(Third and Concluding Notice.)

THE foreign section at the Decennial Exhibition of painting is not—except the English section—marked by any great originality. Certain of the Swedish, Norwegian, and Danish painters have contributed studies interesting from the conscientious effort they show to render effects of light peculiar to Scandinavia; but, as I shall have occasion to point out further on, the majority of the exhibitors have studied in the French school: their style and their methods are French, and the Parisian public has become familiar with their canvases at the annual Salon. This is not the case with the English section. It has a very personal character, and at the same time it presents a great diversity of talent. Our people are accustomed to more realism and a greater spontaneity of expression. This is a difference of taste to which I call attention; I do not intend to express any blame. But if the public has shown a certain measure of reserve in appreciating the general character of the exhibition of the English school, it seems to have been much struck by certain of the works in it, particularly by the two fine portraits of Mr. Gladstone and Mr. Hook by Sir John Millais, and the two pictures of Mr.

Alma Tadema, so fine in execution and of such brilliant tonality. The *Andromache* of Sir F. Leighton has been considered a trifle cold, notwithstanding the fine *ordonnance* of the composition and the purity of the drawing. Mr. Reid's pictures have been much praised for vigour of execution and the feeling the painter has thrown into two popular scenes. One of Mr. Hook's landscapes, *The Close of Day*, has been highly commended for a very beautiful effect of light, quite natural and true. Mr. Gregory's portraits of the Misses Galloway and Mr. Ouless's portrait of Cardinal Newman are attracting much attention. *The Stone Picker* of Mr. Clausen, Mr. Bartlett's *Returned from the Fair*, and Mr. Millet's *Piping Times of Peace*, have also been generally admired.

The water colours are in themselves a remarkable exhibition, and they would, for the greater part, deserve an article to themselves.

The Austro-Hungarian section owes its principal attraction to the two large works of Munkacsy, *Le Christ au Calvaire* and *Le Christ devant Pilate*, in which we observe all the master's qualities as well as his defects. In both pictures the composition is made heavy by its thick dark ground, which leaves no play for air and light. We must not look to either of these works for religious emotion or for an idealization of the subject. Of these two great episodes of Christian history the painter has made two very realistic scenes. Christ interrogated by Pilate has nothing divine in his mien and aspect; he looks like a socialist workman brought before a police court. The face of the Roman pro-consul is heavy and somewhat expressionless. But nearly all the other figures, and particularly the doctors of the law, who surround the pro-consul, are drawn with great vigour and precision. The garments and stuffs are treated with remarkable power of colouring, in warm and harmonious tones. The same remarks apply to the second picture, in which the centre of interest is not Christ, but a disciple standing at the foot of the cross, and also a man on horseback in a white burnous and two figures of Jews in turbans. Along with these two pictures, which forcibly remind one of some of Rembrandt's etchings, M. Munkacsy has exhibited a *Projet de Plafond pour le Musée de l'Histoire de l'Art, à Vienne*. In a vast cupola the painter has grouped some graceful figures, painted with a certain effeminity and in tones more brilliant than true. One might fancy himself before the work of a Venetian, not of a contemporary of Tintoretto or Veronese, but of an imitator of Tiepolo. The sketches of decorative paintings which M. Hyains has exhibited at the Champ de Mars are in the same style. The figures, which are intended to decorate the frieze and the curtain of a theatre in Vienna, are somewhat feebly drawn, though of a pleasing colour. M. Brozil has exhibited a large canvas, *La Défenestration de Prague*. The Protestants of Bohemia, in a state of rebellion against their emperor Matthias, are hurling down the Imperial Councilors from one of the windows of the Hradchin. The composition of this picture and the arrangement of the figures produce a very fine effect; but the scene makes a cold impression, and the colouring lacks brilliancy and relief. Some of the figures, and particularly one tall man in grey who stands with his hat in his hand facing the spectator, recall to mind the school of Van der Heest. Along with this historical episode the painter has exhibited a scene of rural life, *Le Retour des Champs*, a somewhat feeble imitation of Jules Breton. In *Les Pages*, by M. Charlemont, the drawing is too loose, but the colouring sufficiently vivid and natural. The same artist has exhibited a pleasing portrait of a young girl in white. It is necessary to remark that nearly all the Austrian painters who have exhibited at the Champ de Mars have become real Parisians in consequence of a more or less prolonged sojourn in France and of their studies with our masters. Thus M.

Jettel, M. Ribarz, and M. de Thoren exhibit landscapes which belong to the French school not only by the choice of their subjects, but also by their style. M. Ribarz has brought back some conscientious studies from his wanderings in Auvergne and Picardy; and M. de Thoren, though his touch is somewhat heavy, shows in his landscapes some very pleasing effects of light.

The Spanish section contains about one hundred pictures only. There is not one important landscape. A few large historical compositions and Madrazo's portraits are all the works that deserve mention. *La Reddition de Grenade*, by Francisco Pradilla, makes a fine effect. Ferdinand and Isabella are seen on horseback, surrounded by their guards and by noblemen in rich costumes, and receiving the sword of Boabdil, who passes before them, followed by his disarmed Moors. In the sunny distance the walls and monuments of Granada are seen. The brilliancy and shimmer of rich stuffs, the light which floods the whole scene, give a certain degree of interest to this picture, otherwise of a cold conception and composition. *La Chaise de Philippe II.*, by M. Luis Alvarez; *L'Exécution des Torrijos*, by M. Gisbert; *La Cloche de Huesca*, by M. Casado del Alisal; *L'Expulsion des Juifs*, by M. Sala y Francés, are all scenes of melodrama. The figures are accurately drawn, but the colouring is too sombre and there is a general lack of movement and life. M. Madrazo has exhibited eight portraits of young and elegant women. This painter seems to have succeeded to the inheritance of Winterhalter and Dubufe, but with a precision of drawing and a richness and glow of colouring which belong to himself.

The exhibition of Italian paintings is quite insignificant. The large compositions, like the *Av Maria*, by M. Corelli, and *Alexandre à Persepolis*, by M. Simoni, are for the most part heavy and unpleasantly dark. The landscapes of MM. Carcano, Bezzi, and Tommasi present some good effects of light, but the plan of the pictures is generally undefined, the lines are indistinct, and the details are treated with downright negligence. M. Morbelli's *Un Réfectoire dans un Hospice de Vieillards* evinces some real merits in composition and drawing, but the coarse black tone which predominates in this picture gives it a dull, cheerless aspect. Some portraits by M. Boldini and Mlle. Angelina Simi are delicately modelled and well lighted.

A few German artists have joined in sending about sixty pictures to the Decennial Exhibition. *La Plage de Scheveningue*, by M. Bochmann, obtained the Gold Medal at the Munich Exhibition. It is a small landscape with figures, drawn in dry, meagre style, and painted in somewhat dull tones. The sky is by far the best part of this picture. There are a few pleasing home-like scenes by M. Kuehl, *Les Orphelines, Avant la Fête*, and *Le Maître de Chapelle*. M. Liebermann exhibits *La Cour des Orphelines à Amsterdam*, meagrely drawn, but remarkable for the distribution of the light. *Vénus et Adonis*, by M. Lindenschmit, is a very faultless composition, but not very firmly drawn, and somewhat poor in colour.

The most remarkable pictures of the Russian department are those of M. Constantin Makowski. *La Mort d'Ivan le Terrible* shows us the Tsar sunk in his arm-chair and surrounded by his family, while a physician, kneeling beside him, is bleeding him. The whole scene is arranged with stage-like convention and regularity; it is neither true nor lifelike; but the figures are accurately drawn, and the garments, draperies, and carpets are cleverly treated and rich in colour. *Le Campement de Tziganes* presents a landscape in a pleasing, but somewhat dazzling light, with a group of women draped in red garments, looking at a young girl and child who are dancing. Finally, I must mention *Devant l'Autorité*, a *tableau de genre*, by M. Kouznetzoff; *Une Dame sous le Direct-*

toire, by M. Lehmann; *Chevaux Cosaques* and *En Camargue*, by M. Pranishnikoff; and *Une Revue de Cavalerie Polonoise*, by M. Rosen.

In a room adjoining the Russian section the works of a few Finnish painters are hung. Here we find M. Edelfelt, who is a Parisian Finnander, and whose works might fitly be placed in the French department. Of ten pictures exhibited by him the most remarkable are a very fine portrait of M. Pasteur, who is depicted standing in his laboratory; a portrait of the painter's own mother; and some Finland peasant women, sitting on the grass near a church. A landscape by M. Westerholm, *Paysage d'Automne à l'île d'Alane*, presents an interesting effect in a charming tone.

The Belgian exhibition is extensive, and contains a number of interesting pictures. Nothing, however, indicates the existence of any particular school; the artists who have exhibited at the Champ de Mars seem to have been under various influences, and do not possess in themselves great originality. M. Stevens has sent several of his studies of manners, treated with a good deal of *esprit* and great skill of hand. These are *Une Veuve*, *Une Madeleine*, *La Bête à bon Dieu*, &c. M. Verstraete has exhibited a scene of rural life—some peasants stooping down to the earth and weeding a field at the close of a November day. A large canvas by M. Verbas shows us the girls of the schools of the city of Brussels parading before King Leopold in a long procession. M. Vervée exhibits two views of polders with cattle. M. Vautera has sent the portrait of a woman in a blue dress. I must also mention three landscapes by M. Courtens, painted with a firm hand, and interesting for their effects of light: *Midi dans un Village Hollandais*, *Le Retour de l'Office*, and *La Pluie d'Or*. The last picture represents an avenue of old lime trees whose yellowing leaves are falling off and thickly covering the ground.

Those among the Dutch painters who make a special study of popular life, like MM. Israëls, Artz, and Neuhuys, have exhibited pictures which are generally rendered heavy by an exaggerated thickness of paint, by a want of precision in the drawing, and by the abuse of black or dark tones, but which are remarkable for the sincere emotion and keen understanding of real life which they reveal. This is the special character of M. Israëls's two pictures, *Travailleurs de la Mer* and *Paysans à Table*; of *La Femme de Pêcheur et Consolation*, by M. Artz; and of the *Cordonnier du Village*, by M. Neuhuys. Mlle. Schwartz has painted a portrait of herself standing in her studio—a vigorous piece of painting. The landscapes of Gabriel, and those signed Mesdag van Houten, belong to a high order of painting, though they are somewhat melancholy.

In all the sections which are left us to explore, we shall find that nearly all the artists who have exhibited are well known in Paris by the pictures they send to the annual Salon. Amongst the Swedish artists M. Forberg has sent to the Champ de Mars an episode of the war of 1871, *La Fin d'un Héros*, for which a First Class Medal was awarded to him by the Salon of 1888. In a church which has been transformed into an ambulance a priest is seen bringing the last sacraments to a dying soldier. A general and another officer are standing near the bed. It is a fine composition, sober and natural in tone and execution. M. Zorn has exhibited some fine portraits and some large water colours, very warm in tone. Some landscapes of M. Wahlberg are most remarkable for their effects of light, and M. Hagborg has painted several episodes of every-day life with striking realism: a wash-house in Sweden, a woman praying in a churchyard near the sea, and some fishing boats re-entering the harbour. In the room reserved for Norwegian artists I must make special mention of *Une Ferme à Vénoix (en Normandie)*, by M. Skredsvig, and of some fine landscapes by M. Normann.

Denmark is represented by M. Kröyer's most

interesting pictures, including an effect of twilight called *Sur la Plage*. MM. Johansen and Paulsen have contributed some pleasing *genre* pictures, and M. Jerndorff and Mlle. Bertha Wegmann exhibit some fine portraits.

Turning to the Swiss, I must mention some portraits by M. Giron and Mlle. Breslau, some *tableaux de genre* by MM. Nicolet and Ravel, and the landscapes of MM. Burnand, Odier, Potter, and Stengelin. All these artists belong to the French school; they have worked in the studios of our masters, and are Swiss only by their nationality.

The same may be said of the greater number of American painters who have contributed to the Decennial Exhibition, and whose works, it must be owned, form a very remarkable ensemble. I must mention, amongst the first in merit, the fine portraits of Mr. Sargent. One of his pictures, representing a group of four little girls in a drawing-room, denotes great vigour of execution, and is charming in expression. Mr. Knight has sent three pictures which attracted much notice at the last Salons: *Un Devil*, *Le Passeur*, and *Une Rencontre*. Mr. Hitchcock's *L'Annonciation* (a Virgin standing among tall lilies) and *La Culture des Tulipes* are full of sentiment and colour. Mr. Stewart has painted with a very fine touch some figures of women on the banks of the Seine at Bougival. *Le Bénédictine*, *La Charité*, and *Les Fileuses*, by Mr. Walter Gay, denote great vigour in the modelling, but are somewhat sombre. *En Arcadie*, by Mr. Alexander Harrison, shows us some very modern nude female figures in a meadow bathed in morning light. Finally, I must mention the popular scenes of Mr. Bridgeman, Mr. Dana, Mr. Mosler, Mr. Millet, and Mr. Kavanagh, and the landscapes of Mr. Minor and Mr. Gifford.

FERNANDIN DUVAL.

THE IMPERIAL OTTOMAN MUSEUM AND THE FINE-ART SCHOOL AT CONSTANTINOPLE.

ABOUT a quarter of an hour's walk from the New Harbour Bridge, which joins Péra to Stambul, within the Seraglio precincts, stands the group of buildings which H.I.M. the Sultan has been pleased to devote to the study of the fine arts and the housing and exhibition of the objects of antiquity which have been found in all parts of his dominions. The collections have been acquired comparatively recently, but notwithstanding this fact, they are archaeologically and scientifically of the greatest importance. Originally the antiquities were kept in the church of St. Irene, which was built by Leo the Isaurian, but about the year 1877 they were transferred to their present resting-place in Tchinili-kiosk. They have been under the charge of various directors, most of whom, though possessing considerable ability, have done nothing towards making a scientific classification and arrangement of the objects. Before the appointment of the present director, Hamdi Bey, the best known of the curators were Dethier the Hungarian and Gould the Irishman. The buildings are three in number, viz., the Fine-Art School, the Museum proper, and the new gallery which is being built to hold the magnificent sarcophagi discovered by Hamdi Bey at Saida. The Fine-Art School was founded by Hamdi Bey in the year 1883, and a building was specially constructed for the purpose near the Imperial Museum. The school is divided into four sections, painting, sculpture, architecture, and engraving. Last year arrangements were made for an engraver from Paris to reside here to teach students the art of engraving. The general director of studies is Osgan Effendi; he is himself a distinguished sculptor, and is professor of this art in the school. The professor of architecture is M. Vallauri, formerly of the Fine-Art School of Paris. Painting and drawing are taught by MM. Vrania and Valery respectively; the former acquired the knowledge of his art in Munich, and the latter at Rome. Scientific anatomy is

taught by Rarni Effendi; and Tefik Effendi and Margossian Effendi deliver lectures on mathematical drawing. Every pupil in the school is bound to attend the courses of lectures upon history and aesthetics which are delivered by Aristocles Effendi. The librarian of the school is Herakles Effendi, and to his care is confided the safe keeping of casts, models, drawings, &c. The course of study lasts five years in each section. At the end of the fifth year the work of each pupil is exhibited in the galleries, to which the public is admitted free of charge. The fifth-year pupils in each section compete among themselves for the Paris prize, and the successful candidates are sent to and maintained at Paris for two years at the expense of the Ottoman Government in order to continue their studies. This year, the fifth since the foundation of the school, only two students of painting will go to complete their studies in Paris, for there are no students of five years' standing in the other sections. The number of pupils at present on the books of the institution is more than one hundred and thirty, and the applications for admission are so many that a scheme for the enlargement of the school is already before the Council of Ministers.

Last December the exhibition of the works of fifth-year students was opened to the public, and the number of visitors of all nationalities was very great. English and continental experts pronounced the work to be of good quality, and were particularly loud in their praise of the teaching powers exhibited by the staff of teachers and professors. Two of the pictures of the interior of the mosque of the Validé Sultana were exceedingly good, and the reproduction of the hue of its wonderful tiled walls showed that Hamdi Bey had been able to impart some of his skill in this delicate work to his younger brethren in the study of painting. The architectural designs were thought to show considerable talent, and were the more remarkable as being the work of second and third year students. It is a fact worthy of notice that, judging by the pupils at Stambul, the most apt pupils in the study of the fine arts are Turks and Armenians.

Beyond the Fine-Art School, a little to the right, is the Museum of Antiquities. In the large gallery open in the front we find a miscellaneous collection of antiquities, and a number of boxes of stelæ and other objects waiting to be unpacked. Palmyrene busts, chiefly uninscribed, Greek stelæ, fragments of sculpture, and a colossal stone figure of the god Bee are found side by side. In the building itself Hamdi Bey is continuing the classification and arrangement of the objects which have been there for some years, and he is now endeavouring to place every newly acquired antiquity in its proper section as soon as it arrives. This is not always easy to do, for space is very limited and funds are not always forthcoming to pay for the labour of mounting and moving heavy stone objects. The Assyrian, Egyptian, and the Schliemann collections occupy the rooms on the left, and the Cypriote and Greek and Roman antiquities are well arranged in those on the right. The whole of the middle part of the building is occupied by the most beautiful objects of the collections, such as Greek sarcophagi, painted terra-cotta coffins, statues, &c. In the huge vaults beneath the building are a number of recently discovered Greek and other antiquities awaiting repairs and removal upstairs. The ground round about the museum itself is littered with parts of statues, Greek and Roman altars, Greek stelæ, and boxes of antiquities which have newly come from the East and from the islands. The museum is open every day except Friday; the fee of admission for strangers is five piastres (rather more than a franc); and there are always to be found members of the staff ready to give the visitor all the information in their power.

Exactly opposite the museum is the gallery which has been specially built to hold the seventeen magnificent sarcophagi which Hamdi Bey

excavated at Saida and brought to Stambul. The ground floor is sufficiently large to hold them all, and when they are arranged in their proper order there will be ample room for the visitor and student to examine every side of each one. The upper part of the building will be used for the rooms of the director and staff of the museum. The gallery stands upon a slight elevation, and will be approached by a flight of marble steps; it is over 200 ft. long, and it is estimated that the fabric will cost about 8,000L. The Saida sarcophagi have already been moved into the building, and it was hoped that the work of the masons would have been finished by this time; the recent heavy snows and frosts, however, have stopped all building, and it is doubtful if this important section of the museum can be opened before next summer. The whole work of the building has been superintended personally by Hamdi Bey, and every detail has been worked out by him. The moving of the sarcophagi has been a very difficult task, and has only been recently completed; the labourers employed do not use hydraulic "jacks," but do everything by sheer brute force. The responsibility of everything falls upon one pair of shoulders, those of Hamdi Bey, from the making of a gravel path along which his sarcophagi may be rolled to the interpreting of a Greek inscription.

From what we have seen of the sarcophagi and the photographs of them it would seem that Hamdi Bey's forthcoming publication on these remarkable objects will mark an era in archaeological research. M. Renan has already told the learned world, in the *Revue Archéologique*, what a valuable "find" is the sarcophagus of Tabitha, the father of Eshmunazar, King of Sidon; and it is certain that the so-called sarcophagus of Alexander the Great will be considered of equal, if not greater importance. Hamdi Bey has made photographs of the sides of the sarcophagi, and the printed plates from them are being prepared as rapidly as the difficult nature of the work will allow. His plans showing the places where they were found at Saida have been carefully made, and several chapters on the history of the "find" are already written. Facsimiles of the painted coffins will be given in full colours, and no pains are being spared in producing what will undoubtedly be a great history of a great discovery. We hope that the first part of the work will appear shortly, but serious delays are inevitable in the production of a book of this kind. Apart from the time which Hamdi Bey is compelled to give to the management of his Art School, to the superintending of the building of his new gallery, and to visitors who come to him for information, he is obliged to devote several hours a week to his duties in connexion with the Public Debt Office, of which he is one of the delegates. The small amount of leisure which he has at his disposal he spends in painting and in making himself master of the various branches of archaeology of which special knowledge is required in the management of his museum. With his pictures artists who have visited Constantinople are well acquainted, and his accuracy and skill in painting Mohammedan subjects are acknowledged by all. He lived and studied for eleven years at Paris, where he became acquainted with the most distinguished savants of the day. The general knowledge of art and antiquities which he acquired there has been the chief cause of his eminent success in the creation of an Art School at Constantinople in the teeth of the bitterest opposition. When we consider that in eleven years he has to a great extent succeeded in overcoming the existing prejudices against portraiture and sculpture of the human figure, and has, with very limited means and very little help from any one, during the last five years succeeded in forming an Art School where more than one hundred and thirty students work, and in acquiring the most valuable sarcophagi from Saida, bringing them to Stambul, and building a gallery to hold them,

it seems incredible: such, however, is the case. Hamdi Bey made his reputation first as an artist. His father Edhem Pasha, formerly Grand Wazir and Turkish Ambassador at Vienna, made him study law at Paris, where he passed his examinations successfully; but it was his fame as a painter which first brought him under the notice of H.I.M. the Sultan, and which caused him to name him to the directorship of the Stambul Museum in 1877. That his Majesty's choice was an excellent one Hamdi Bey's works testify, and it is quite certain that the Saïda sarcophagi, many of which were preserved from destruction through his prompt and intelligent action, will make the Stambul Museum one of the most important in Europe, and a centre of attraction for the educated world for generations to come. It is to be hoped that the Ottoman Government will see their way to provide such funds as will enable him to increase the galleries of the museum under his charge, and to bring together a library suitable to the requirements of the student and educated traveller. Hamdi Bey's unselfish labour merits the warmest support of his Government and of the savants of all countries.

E. A. WALLIS BUDGE.

SALE.

IN Paris, on the 28th ult., from the Collection d'Oultremont, the following pictures were sold: F. Hals, *Portrait de P. Tiarck*, 21,100 fr.; *Portrait de Marie Larp*, 9,600 fr. F. Van Mieris, *Les Joueurs*, 19,000 fr. Rembrandt, *Portrait d'Homme*, 45,000 fr.; *Portrait de Femme*, 75,000 fr. Jan Van Steen, *Intérieur*, 13,500 fr. German School, *Triptyque représentant différents Scènes de la Passion*, 26,000 fr.

Fine-Art Gossip.

MR. WATTS, who returned to London in good health, has nearly recovered from a slight malady, and is proceeding with various pictures, several of which he has, after his wont, retained on hand for a considerable period. Among these is the large painting of Eve, clad only in her own bright brown tresses, with a lion at her feet, standing under the boughs of an apple tree and tasting the forbidden fruit. Another picture shows Eve sorrowing after the Fall. A third, which is to be carried out on a grand scale, displays what may be called the Genius of Progress amid a coruscation of light, a superb radiance framed in a vast circle, rushing forward in the air towards the spectator, while on the earth are three emblematic figures, one writing, with his back to the light, in a book by the aid of a candle; another lies on the ground and pays no heed to Progress, while the third faces the lustre, bestirs himself, and is endeavouring to rise, as if to take advantage of the passage of the Genius. Technically speaking, the intensity of the radiance contrasts with the gloom near the ground, and gains splendour not only from that contrast, but by means of its chromatic arrangement.

The late Dr. Percy's collection of English water-colour drawings, which embraces an almost complete series of examples of the skill of the artists of note in that line from the middle of the last century to our own days, has not after all been bequeathed to any public institution, but will, probably during the present year, be sold, preferably *en bloc*. It would be a great pity a collection so numerous and valuable, and in such excellent condition, should be broken up. The doctor spent many years, unlimited pains, and a very considerable sum of money in forming it, and it is unique in so copiously illustrating the history of the art, and, in quality, inferior on the whole only to the collection of drawings which the late William Smith, of Lisle Street, gave to the South Kensington Museum.

MR. POYNTER, besides smaller works in hand, has made some progress with his large picture,

which we have already described, of the Queen of Sheba's visit to Solomon seated upon the Throne of Lions.

MR. HENRY WALLIS has in preparation an elaborate volume entitled 'The Ceramic Work of Ancient Egypt,' of which the illustrations in colours equal in their beauty and aptitude those in the already published portions of his capital 'Notes on some Examples of Early Persian Lustre Ware' (W. Griggs), of which we have to review the third lately issued portion, and have noticed the preceding parts. The volume on Egyptian relics comprises plates in full colours from instances in the British Museum, the Louvre, Turin, Boulaq, Leyden, the Vatican, Berlin, Athens, Naples, Florence, Bologna, and other public museums, as well as some private collections. The original drawings were made by Mr. Wallis, and reproduced under his superintendence.

THE first congress, or conference, of archaeological societies which have signified their desire of being placed on the register of societies in union with the Society of Antiquaries will be held at Burlington House on Wednesday. This scheme for promoting joint action and unity, subject to wise direction, among the provincial associations promises to be successful. The oldest and most vigorous of the county societies are sending delegates. Upwards of twenty-five associations have, at their request, been placed upon the register, including the Royal Archaeological Institute, the British Archaeological Association, and societies connected with the counties of Berks, Bucks, Cambridge, Chester, Cornwall, Cumberland, Derby, Essex, Gloucester, Kent, Lancaster, Leicester, Norfolk, Oxford, Shropshire, Somerset, Surrey, Sussex, Westmoreland, Wilts, and Yorks. One or two societies, such as the Cambrian Association, at present hold aloof from this admirably conceived syndicate, for reasons best known to themselves. It is expected that an important communication and suggestion will be made to the congress by General Pitt-Rivers, H.M. Inspector of Ancient Monuments.

THE Royal Historical and Archaeological Association of Ireland will hold its quarterly general meeting at Limerick next Wednesday, Thursday, Friday, and Saturday. The city will be visited on the first day. Askeaton, Adare, and Mungrat will be the places visited on Thursday. At the evening meeting the bell of St. Senan, the crozier and mitre of Bishop O'Dea, a silken banner of the Confederate Catholics of 1641, and the long-missing crozier of St. Kieran of Clonmacnoise will be exhibited. Killaloe and Lough Derg, the ruins of the seven churches and the round tower of Inish-Caltra, or Holy Island, are included in Friday's programme. On Saturday Lough Gur and Kilmallock will be viewed. Funds are being collected for the preservation of the ruins and tombs at Kilmallock. The Hon. Provincial Secretary, South Munster, Mr. Arthur Hill, M.R.I.A., F.R.I.B.A., has prepared plans, and his report will be submitted to the general meeting on July 17th. It is proposed to spend 50., of which about 30. have been subscribed.

VAN DYCK's whole-length equestrian portrait of Charles I., from Blenheim, which has lately been absent from its place in the National Gallery, has been reinstated after cleaning. A small landscape by Gainsborough has recently been added to the collection.

IN pulling down a house in the Rolls Court to make a passage to the Record Office, Mr. Lyte has laid bare the old wall of the Rolls Chapel and discovered a fourteenth century window.

THE porch of Hawarden Castle, it appears, is only of wood, and it is proposed by relatives of Mr. and Mrs. Gladstone to rebuild it in stone as a present to them on the occasion of their "golden wedding." It is suggested that an

appropriate motto might be found in the words "Ligneum inveni; saxeum reliqui." Sir John Millais is painting the portrait of Mr. Gladstone, to be presented on the occasion.

THE portrait of Stephen Gardiner, Bishop of Winchester, ascribed to Q. Matsys, sold with the Sécrétan Collection the other day, has gone to the museum at Berlin.

PREMIÈRES MÉDAILLES have been awarded at the Exposition Universelle, Paris, to the following British painters: Sir F. Leighton, Mr. Burne Jones, Mr. Herkomer, Mr. Hook, Mr. Orchardson, Mr. Whistler, Mr. S. A. Forbes, Mr. Leader, Mr. J. R. Reid, and Mr. Shannon.

THE receipts of the Salon, which were in 1888 355,000 francs, amounted this year to 200,000 fr., a difference of 155,000 fr., which is accounted for by the greater popularity of the Exposition Universelle, where nobody pays more than half a franc for admission before the evening, while at the Salon—except on Sunday afternoons, when the Société des Artistes Français pays, so to say, for the use of the building by admitting everybody for nothing—the fee is never less than a franc, and sometimes five francs or two francs.

TO-DAY (Saturday) seventeen ancient and modern pictures of exceptional interest, belonging to the Sécrétan Collection, are to be sold at Christie's. They comprise four Paters, two Hebbemas (Smith's Nos. 101 and 117), an I. Ostade, an A. Van de Velde, two by P. Wouvermans, one by Pietro Perugino, one by Decamps, two by Delacroix, Millet's 'Le Vannier,' and two by Troyon. On the same occasion will be sold the curious picture of 'A Laughing Boy' with a toy in his hand, which was in the Arundel Collection, and in those of Lady Betty Germaine (who bequeathed it to Sir W. Hamilton, see 'Buchanan,' vol. ii. 79), W. Beckford, Mr. Farquhar, and Hamilton Palace. At Sir W. Hamilton's sale (1801) it fetched 1,300 guineas, and has long been attributed to Leonardo da Vinci. At the Hamilton Palace sale, July 1st, 1882, it realized 2,050., and is well known by an engraving.

SCOTT'S 'View of Westminster' fetched 162. at Messrs. Christie's last Saturday.

MUSIC

Hector Berlioz: *sa Vie et ses Œuvres*. Par Adolphe Jullien. (Paris, Librairie de 'L'Art.')

IT was in 1886 that M. Jullien published his splendid monograph on Richard Wagner, a work which was acknowledged, not only in France, but throughout Europe, to be the first worthy biography of the great German composer, not to say the only really satisfactory one which has yet appeared. The work was reviewed in these columns about two years ago (*Athen.* No. 3102), and it was our pleasant duty to speak of it in the very highest terms. The success which it justly obtained has been the direct cause of the production of the companion volume now before us. The author informs us in his preface that the compliments paid to his work in the French journals were sometimes accompanied by expressions of regret that he had not undertaken a similar labour on behalf of Berlioz, whose career and genius deserved the same homage. He was reminded that he had been one of the earliest champions of the French as well as of the German master, and that he ought to put them on the same footing. M. Jullien felt the justice of the suggestion, and the propriety of giving equal honour to the two

composers who, now revered and admired, had while living been subjected to almost unexampled outrage and insult. Hence the present work.

The career of Hector Berlioz is one of the saddest in musical history. An artist to the very core, of a highly gifted and sensitive temperament, the leader and champion in France of the modern romantic school of music, he was always in advance of his age. Granted that there is much exaggeration in his style, that he was too fond of striking an attitude, that his imagination was unbridled and his ambition colossal, he was still a man of profound artistic conviction, whom nothing would turn aside from the pursuit of his ideal, even if that ideal were in reality unattainable. A melancholy feature of his artistic life is his passionate and never fully satisfied longing for the appreciation of his own countrymen, especially of the public of Paris. His brilliant successes in Germany and Russia must, no doubt, have gratified him; but it is evident from his letters to his friends that one great source of his pleasure was the knowledge that the news of his triumphs would reach Paris, and perhaps induce his indifferent, when not hostile, fellow countrymen to turn a more favourable ear to his music. But the prophet remained without honour among his own people to the last; and it is not the least curious point in the history of the subject that (as M. Jullien does not fail to point out) the revulsion of public sentiment in favour of the composer after his death was possibly quite as much due to the desire to set up a rival to Wagner, whom the French hated thoroughly, as to any genuine interest in Berlioz's music for its own sake. Even now, as M. Jullien says,

"Berlioz is at his zenith; but we must add that he has acquired this impregnable position by means of a single work; he is the author of the 'Damnation de Faust'; for the world at large nothing more. And the other works signed by him, which have been tried in turn, have indeed captivated amateurs, melomaniacs; but they have not bitten (excuse the word) with the general audiences. Neither 'Roméo et Juliette,' nor 'L'Enfance du Christ,' nor the Requiem have been able to establish themselves definitely in the concerts. Curiously, it is a purely orchestral work, the 'Symphonie Fantastique,' which occupies the second place in public opinion. And, strictly speaking, this is intelligible; the symphony and 'La Damnation' give in fact—excluding the theatre—the quintessence of the genius of Berlioz; they are the two poles between which his rich inspiration moves. In the first of these works we find all the romantic exuberance of youth, the fire of a talent rebelling against all discipline, and yet quite master of itself, a surprising richness of instrumentation, a poetic and delicious colouring; in the other, more varied, burst forth surprising passion, irony, and warmth, a prodigious intuition into effects of mass, unbridled fancy, and a power of dramatic expression without equal."

M. Jullien's admirable summary of the qualities of Berlioz as a composer is one of the most interesting chapters of his book. The temptation is great to quote largely from his criticism, but we must restrict ourselves to a few characteristic extracts:—

"Berlioz in enrolling himself in the romantic army had obeyed the irresistible impulse of his nature. He was not only romantic in his literary aspirations and his artistic refinements, in his love for the harp, of which he sang the origin

under the inspiration of Thomas Moore, and which sometimes transformed itself to his eyes into a gentle feminine apparition; he was not only romantic in his choice of collaborators, as Monpou was, and in setting to music in preference poems of Lamartine or Dumas, of Thomas Moore or Brizeux, of Emile Deschamps, Théophile Gautier, and Victor Hugo; he was romantic to the very marrow, and remained so all his life, in all the spheres of his activity, in his compositions, his writings, his letters, his loves. He was romantic, and most naively so, from his youth, when he recounted to his father and to Ferrand his triumphs, his passionate emotions, his swoons, like an actor rehearsing his part, with the same formulas, the same exclamations; when he tried on Ferrand the tirades that he was going to put in the mouth of Lélio, when he addressed to his various correspondents the same dressed-up stories with the most sincere accent, himself believing the fables his pen had invented. Even more so is he in his 'Mémoires,' when he is no longer under the immediate influence of events, and presents them in his own interests; when he drapes himself, after the fashion of René and Werther, in his misanthropy and despair; when, no doubt involuntarily, he entangles dates and inverts facts in such a way that one really does not know where history ends and romance begins.....He writes his 'Mémoires' for his pleasure, to amuse himself while amusing the reader, but by no means to instruct him; besides, he confesses that they are not complete, and does not guarantee that they are exact; it was prudent of him."

Here it may be remarked in passing that the number of corrections given by M. Jullien of statements in the 'Mémoirs' above referred to is really astonishing. One has been inclined hitherto to assume that the composer's autobiography was at least a fairly trustworthy work; but it now appears that it would be hardly inaccurate to describe it as a fiction founded on facts. We had marked several other passages for quotation, but must content ourselves with one more—the comparison of Berlioz with Wagner:—

"Between the two innovators who have contested for the musical world in the second half of this century there exists an essential difference. The last comer, pursuing a clearly definite idea, of which he had early obtained a glimpse, and concentrating all the strength of his genius on the solution of a single problem, the fusion of the drama with music, has progressed constantly on the same line, and brought the musical drama to the highest degree of perfection that it could attain. On the other hand, he who came first had realized at once all the modifications which it appeared to him desirable and possible to introduce in the symphony or opera, for he did not aim at integral reform; he merely wished to enrich each branch of musical art by new descriptive and picturesque elements. But while his restless spirit turned now to the theatre, now to the church or concert-room, without ever conceiving an ideal different from that which he had at first formed, he obeyed various tendencies, sometimes contradictory, and performed prodigies of skill to reconcile them. In 'Romeo and Juliet,' for instance, he wished at the same time to write a real symphony and to give to each episode the life and relief of an operatic tableau; at the same time that he treated each piece as a fragment of pure symphony, he strove to represent the movements, to express the sentiments of personages visible for himself alone. It thus became needful that his music, without departing from the ordinary forms, to which he claimed to remain faithful, and while remaining absolute music, should replace speech, action, *mise en scène*—in a word, all the factors with which it is generally associated to give it dramatic sense and expression. How could the

musician fail henceforth to encounter obstacles which, in spite of the force of his will, he could not always overcome, but which he evaded with extraordinary ability?"

From the above extracts it will be seen that M. Jullien has approached his task with the same clearness of insight, the same impartiality, which gave such high critical value to his work on Wagner. That he is not inappreciative of the genius of Berlioz is abundantly evident from his masterly analyses of the composer's principal works; but he never allows his admiration to blind him to the defects either of the artist or the man.

In external appearance the present volume precisely resembles the author's biography of Wagner. It is profusely and splendidly illustrated. M. Jullien has collected and reproduced no fewer than twelve portraits of Berlioz, of which, we learn from the preface, eight or nine were previously unknown. Facsimiles of the illustrated title-pages of the early editions of his works, some of which are now out of print, are given, and (as in the Wagner volume) a large number of caricatures are also included. Berlioz's unsuccessful opera 'Les Troyens' was especially the butt of the caricaturists, and some of the sketches from the comic journals relating to this unfortunate work are exquisitely droll, though, as a whole, Berlioz hardly lends himself to burlesque treatment so well as Wagner.

We have indicated very imperfectly the varied contents of this splendid monograph, which is, and is likely long to remain, the most complete and most satisfactory biography of one of the most distinguished musicians of the nineteenth century. We have spoken very highly of it, but it would be difficult to overpraise it. M. Jullien has earned for himself the gratitude not only of his countrymen, but of all musicians.

THE WEEK.

LYCEUM.—'Otello,' a Lyrical Drama in Four Acts. By G. Verdi.

PRINCE OF WALES'S.—Performance of Goetz's 'Taming of the Shrew' by the Royal College of Music.

VERDI'S 'Otello' has at last been placed before the English public in a manner sufficiently worthy to enable intelligent hearers to form a correct judgment as to its merits. Whatever may be the material success or failure of Mr. M. L. Mayer's costly enterprise, the manager is entitled to the gratitude of musicians for the opportunity of hearing the last work of a justly famous composer. Verdi's 'Otello' was produced at La Scala, Milan, on February 5th, 1887, and excited more interest than any work since Wagner's 'Parsifal' in 1882. It has since been performed in various parts of the world, and has been everywhere received with respect, though by no means with unqualified approval. It is not difficult to account for the tempered measure of praise meted out to the 'Otello.' In his previous opera, 'Aida,' Verdi cut himself adrift from the conventionalities of Italian opera, and produced a work almost perfectly beautiful, glowing with Oriental colour, and dependent to a very slight extent upon the special devices of Wagnerian musicdrama. In 'Otello,' on the other hand, we miss the special characteristics which lend such a charm to 'Aida,' and are disposed to judge it with

severity on account of the composer's rashness in selecting a Shakspearian subject. Let us hasten to add that the work is by far the most successful that has ever been penned on the foundation of a Shakspearian play. The librettist, Arrigo Boito, has entered thoroughly into the spirit of his task, and has fared better than any one else who has approached the poet with a similar object in view. Happily it is no longer necessary for an opera libretto to be undramatic on account of musical exigencies, and one has only to compare the book of the present 'Otello' with that of Rossini's, or with those of Thomas's 'Hamlet' or Gounod's 'Romeo and Juliet,' to discern the advance that has been made in this important matter. Boito has evinced as much reverence for Shakespeare as was possible under the circumstances. He has excised everything that hindered the development of the main idea, and in so doing has sacrificed several of Shakespeare's characters; but his additions are slight, and by no means out of place. In the second act Iago has a soliloquy in which he confesses his blank pessimism and the utter vileness of his character; and a little later the people of Cyprus bring offerings of flowers, &c., for Desdemona, giving an opportunity for the composer to impart a lighter tone to his music for a while. This is all, and it is not calculated to offend the most susceptible Shakspearian scholar. Boito has preserved the author's lines wherever practicable, and a remarkably clever instance of this occurs in the love duet in the first act, where much of the language of Othello's defence before the senate is divided between the two characters. In his English translation the late Dr. Hueffer has restored many other lines without sacrificing the musical accent, and his version is generally to be commended for its literary merit. But he, and not Boito, is responsible for the scientific paradox involved in the concluding sentences of the duet above mentioned. The original is "Già la pleiade ardente in mar discende. Tarda è la notte, vien, venere splende!" This Dr. Hueffer renders, "See the Wain is declining in the sky. Late is the night, come, Venus stand on high." An elementary knowledge of astronomy would have saved the Anglo-German author from such an error as is contained in these lines.

The first point that strikes the hearer with regard to the music is its essentially modern character combined with its freedom from direct Wagnerian influences. Verdi in his latest score has adopted even less of Wagner's peculiar methods than he did in 'Aida.' Much has been made of the so-called "kiss" motive, and we may note a harsh progression in consecutive fifths and octaves which appears two or three times, and is, apparently, intended to suggest the torture of jealousy, but of *Leitmotiv* in the accepted sense there is not one. The composer has managed to introduce a considerable number of symmetrically constructed pieces without injury to the drama, while at the same time his recitatives are, for the most part, full of significance. The first act, which, however, is the weakest of the four, affords a fair indication of Verdi's method. The storm music is conventional, save for a fine choral *ensemble* at the words, "God, whose wrath

has moved the waters"; and the choruses which follow, though bright and vigorous, are not remarkable for freshness of idea. Originality commences with the scene of Cassio's temptation and fall. Iago's song, or rather duet, with chorus, "Then let me the canakin clink," is full of character, with a touch of weirdness—or rather cynicism, if music can express such a quality. The love duet which concludes the act is one of two exceptions to the rule of freedom from Wagner's devices. The piece is not formally constructed, and except in the last two bars the voices are kept apart, as in the love duets of the Bayreuth master. In inspiration, however, the present example is not very strong. The other Wagnerian piece is Iago's "Credo," early in the second act. In this declamation reigns supreme as regards the voice part, while the orchestra comments on the text with a measure of eloquence rarely exceeded even by the Bayreuth master. The whole conception is lurid and even fiendish, but it is unquestionably alluring.

After Iago has sown the seeds of jealousy comes the pretty episode of the deputation to Desdemona. This takes place in the garden at the back of the stage, and is, therefore, not obtrusive, the quaint accompaniments, in which cornemuse and mandolins have an important share, greatly aiding the effectiveness of the scene. There follows the scene of the loss and theft of the handkerchief, the conversation of Othello and Desdemona being made to occur simultaneously with that of Iago and Emilia, in order to afford the composer opportunity for a quartet resembling in design that in the last act of 'Rigoletto.' The result, however, is disappointing, and the quartet is quite overshadowed by the grand duet which follows. In this Verdi puts forth his full powers, and rendered as it is by Signor Tamagno and M. Maurel, the effect upon the hearer is irresistible. A beautifully melodious theme runs through the duet between Othello and Desdemona at the commencement of the fourth act, but after this the music is rather weak until the elaborately designed *finale*, which illustrates the reception of the delegates from Venice, and the Moor's insulting treatment of his wife. There is a great deal of excellent writing, albeit of a conventional sort, in this lengthy concerted piece, and the close, when all have left the stage save Iago and Othello—the former exclaiming in bitter satire, "Behold the lion of Venice," as he sets his foot on the Moor's prostrate form—is dramatically conceived. The artistic merit of the opera, however, culminates in the fourth act, which consists of the bed-chamber scene thoughtfully arranged for musical treatment. The introduction of the "Willow" song has enabled Verdi to put forth one of his most captivating lyrics, equal in pathos to the melody which brings down the curtain in 'Aida.' The "Ave Maria" which immediately follows is equally simple and equally engaging. From hence to the close the music is fragmentary, but intensely dramatic, and as impressive as any operatic music ever penned. An exquisitely touching effect is produced by the use made of the love theme from the first act, and, speaking generally, this final scene is a

finest Verdi has written, is, at any rate, a splendid example of modern Italian art.

M. Mayer may be congratulated upon the general excellence of the interpretation by the La Scala company of Milan. By far the finest embodiment is that of Iago by M. Maurel. The French baritone reveals his trionic powers hitherto unsuspected, and shows an insight into the character scarcely equalled by any actor of the present day. His Iago is a psychological study of rare interest and suggestiveness, and may be closely followed with admiration from first to last. Signor Tamagno's noble voice, slightly marred by nasal production, enables him to give full effect to the music of Othello, and he looks the part admirably. Unfortunately Signora Cataneo as Desdemona is quite unworthy of her companions. A naturally unmusical voice has been rendered worse by false production, and her singing is singularly devoid of charm. Of the remaining principals Signor Paroli as Cassio is the most commendable. The theatre is too small for the orchestra and chorus, but nevertheless the hearer can appreciate the masterly gifts that distinguish Signor Faccio as a conductor. His control over his forces is absolute, and Verdi's delicious colouring is brought out in all its combined fulness and delicacy. Finer orchestral playing it is impossible to imagine.

A better selection than that of Goetz's 'Taming of the Shrew' for the annual operatic performance by the scholars of the Royal College of Music could not have been made. True, this beautiful work is full of difficulties; but the experience of former occasions led us to hope that they would be overcome, and the result more than realized the most sanguine expectations. The attainment of such an excellent *ensemble* must have involved very long and careful preparation, and it seems a pity that so much labour should have been expended merely for the sake of one performance. It would be idle, of course, to pretend that the representatives of the leading parts were wholly satisfactory either vocally or dramatically, but inexperience was to a considerable degree atoned for by natural intelligence and excellent training. This remark applies with special force to the impersonations of Bianca by Miss Maggie Davies, Hortensio by Mr. Lemprière Pringle, and the Tailor by Mr. Alfred C. Peach; and in a somewhat less degree to the Petruchio of Mr. John Sandbrook, the Baptista of Mr. J. McGrath, and the Katherine of Miss Emily Davies. The young lady last named, however, deserves hearty commendation for her unremitting efforts to do justice to a rôle which would be regarded as exacting by a *prima donna*. Except for some slight defects in the stage management, the general performance was admirable. The bright, fresh voices of the students gave the utmost effect to the choruses, and the interest which the whole of the performers took in their work was pleasurable to witness. Prof. Villiers Stanford, who conducted, had every reason to feel satisfied with the result of his labours.

Musical Gossip.

THE report of the Popular Musical Union shows that its work is steadily extending, in spite of difficulties owing to lack of funds. Thirteen oratorio and five miscellaneous concerts have been given during the season, and the choral and orchestral classes, established for the most part in the poorer districts of the metropolis, are increasing in numbers.

THE extra Chopin recital given by M. de Pachmann in St. James's Hall on Monday afternoon was well attended, the programme consisting of items which the Russian pianist has performed on many previous occasions, so that it is only necessary to record the fact that he played in his best manner throughout the recital. Among the works included in the scheme were the Sonata in B flat minor, the Concert Allegro in A, the Ballade in A flat, and the Scherzo in B minor. These recitals have proved very instructive to the admirers of Chopin's music, and M. de Pachmann may continue them with advantage next season.

THE performance of Berlioz's 'Faust,' which concluded the Richter Concerts on Monday, was excellent as to the orchestra and the principal artists, but the chorus left very much to desire. The attack was feeble and there was little attention to the *nuances*. The Richter choir stands in need of thorough reorganization. Mrs. Mary Davies and Mr. Lloyd were Marguerite and Faust, and Mr. Max Heinrich infused the requisite sardonic spirit into his rendering of the part of Mephistopheles. It is understood that the season has been more than usually successful, but it is becoming increasingly evident that the public is mainly attracted by Wagner's music. So far as this is preparing the way for the establishment of German opera it is well, but in other respects the narrowness of taste which it implies is to be deplored.

MR. SIMS REEVES's concert last Saturday afternoon at St. James's Hall was chiefly remarkable for the finished singing of the Lotus Glee Club from Boston and the first appearance of Mlle. Hélène de Duncan, a young pianist, who made an extremely favourable impression in some pieces by Chopin.

THE rest of the concerts given during the last few days have not been of sufficient interest to render criticism desirable, and in fact the concert season is practically over, the most important of the fixtures yet to take place being that of Madame Backer Gröndahl this afternoon.

THE death is announced of Auguste Mermet, a composer who was born in Brussels in 1810, when Brussels was in French territory. He wrote several operas, of which 'Roland à Roncevaux,' produced in Paris in 1864, was by far the most successful, thanks to an interesting libretto rather than to the music, which is feeble. Mermet had long outlived his reputation as a musician.

A CONCERT consisting entirely of works by American composers was announced to take place at the Trocadero in Paris on Friday this week, under the direction of Mr. Franck Van der Stucken. The programme included an orchestral suite entitled 'The Tempest,' by the conductor; a pianoforte concerto by Mr. E. A. Macdowell; overtures by Mr. Arthur Foote, Mr. G. W. Chadwick, and Mr. Dudley Buck; and other items by Messrs. H. H. Hussy, Arthur Bird, &c.

THERE is no truth in the statement made in Italian journals that the Emperor of Germany had offered an annual subvention of 4,000l. for a season of Italian opera in Berlin.

THE growing scarcity of *soprani* well versed in the light or florid Rossinian style is evinced by the fact that at the Court Opera in Munich Frau Wekerlin, a dramatic soprano, has to take such parts as Constance in 'Die Entführung' and Marguerite in 'Les Huguenots.'

CONCERTS, OPERAS, &c., NEXT WEEK.

MON. Signor de Piccolilli's Concert, 8.30, Steinway Hall.
Royal Italian Opera, 8, 'Roméo et Juliette.'
— 'Song of the North,' 8, Princes' Hall.
TUES. Miss Anna Huntingdon's Matinée, Hotel Métropole.
TUES. Royal Italian Opera, 8.30, 'Il Trovatore.'
THURS. Royal Italian Opera.
SAT. Royal Italian Opera.

Drama

THE WEEK.

LYCEUM.—'Lena,' Drame en Quatre Actes. Par M. Berton et Madame Van de Velde.

A CURIOUS experiment is tried by Madame Sarah Bernhardt in 'Lena,' that, namely, of seeing how far speech is indispensable to quasi-tragic effect. In itself the adaptation of 'As in a Looking-Glass' is poor. The dialogue in the later acts is effective, but the opening action is thin and insignificant. To present meanwhile in London, as a picture of English manners, characters such as the Gages, Fairfields, Johns, and Dicks of this depressing play is a piece of impudence. For these and other shortcomings Madame Bernhardt secures an amnesty. An audience that for two and a half hours had been bored almost beyond precedent, and had paid a preposterous sum for the privilege, took fresh heart, and on the strength of about ten minutes' good acting went away contented. Were 'Lena' produced for a run it would be necessary to modify a caricature of English proceedings which is without wit and without justification. For the one or two remaining days, however, on which 'Lena' is to be played the piece may stand as it is. No one has the slightest interest in the proceedings of the creatures presented, and all that is requisite is that the actress shall be seen.

Practically Madame Bernhardt has two opportunities. The first comes in the third act, when she listens to the protestations of an unfavoured lover, and, recognizing in them a note of sincerity, pleases herself by fancying it is another who woos. As she drinks in the words a film of tenderness comes over her eyes and she sinks back on her chair in languorous surrender. From her dream she is aroused by a caress on the part of a lover not unnaturally deceived by these signs. Repressing her emotion, she fires up against the delinquent, and orders him remorselessly from her presence.

In the third act her conjugal felicity is invaded by Jack Fortinbras, her confession is wrung from her by her husband, who, refusing her belief or pardon, quits her in anger, and she is left alone to her expiation. For this she has long been prepared. After scanning and rejecting a small curved scimitar, she takes out the morphine, walks quickly across the room with it to a table where there is a glass, pours it out, and without a moment's hesitation or even a wry face swallows it. She then takes a book and begins to write. Incapable of sustained effort, however, she drops her pen, and after upsetting a chair staggers to the fireplace. After one or two efforts she succeeds in reaching her husband's portrait, which she takes down and kisses. So soon as she sits on the sofa the portrait slips from her grasp and her limbs begin to stiffen in death.

She hears behind the closed and fastened door her husband's cry of pardon and love, and by an effort stretches out to him her arms, which, however, fall inert and motion-

less. When at length he forces the door he finds her dead.

Fine as is the performance it proves little. By mere pantomime Madame Bernhardt carried away the public. It remains, however, to be seen whether with the use of her wonderful voice Madame Bernhardt would not have been more effective. If she would the question falls, and her experiment must rank with such futilities as fiddling on one string. It would be satisfactory if at some future time Madame Bernhardt would play the part with words and without on alternate nights. The whole constitutes a remarkable exhibition, and deserves to be seen. M. Damala, looking thin and worn, was the lover, and M. Berton Fortinbras. Madame Mea was excellent as a waiting-maid.

Grammatic Gossy.

'FORGOTTEN,' a drama by Mr. Frankfort Moon, produced by Miss Genevieve Ward at the Grand Theatre for her benefit on Friday in last week, is a stimulating and fairly dramatic work. Such admirable opportunities does it afford Miss Ward that its reproduction at a West End theatre is a mere matter of time.

'CAPTAIN SWIFT' was played by Mr. Beerbohm Tree on Saturday last at the Haymarket Theatre, and was replaced on Thursday by 'Masks and Faces.'

THE Vaudeville, which closed on Saturday last, will reopen on the 29th with a reproduction of 'In Danger,' the first performance of which at an afternoon representation has been chronicled.

MR. F. A. MARSHALL, the dramatist, is, we regret to say, suffering from a severe and disabling attack of jaundice.

'THE BEGGAR' is the title of a one-act comedietta by Mr. Fred. W. Broughton, which has been produced at the Strand Theatre. It depicts the life of a gentleman of family who brings up his daughter on the money which, unknown to her, he earns as a mendicant. It is whimsically written, and, well acted by Miss Ella Terris and Miss Rose Saker, was received with favour. 'Asop's Fables' has been in part rewritten, with great advantage to its popularity.

ROBERTSON'S 'David Garrick,' as converted by Mr. Wyndham into a farcical comedy, was revived on Wednesday at the Criterion. Mr. Wyndham reappeared in his bright impersonation of Garrick; and Mr. David James, Mr. Giddens, Mr. Blakeley, and Miss Mary Moore were concerned in a popular and an amusing interpretation.

ON Wednesday afternoon a representation of the 'School for Scandal' was given at the Vaudeville Theatre with Miss Annie Rose as Lady Teazle.

MADAME BERNHARDT has written to the daily press stating that the long waits during the first performance of 'Lena' were ascribable to the management, and not the actors, and complaining that the piece had to be played with the scenery of 'La Tosca.'

THE benefit to Mrs. Stephens on Tuesday afternoon at the Shaftesbury Theatre was largely attended, and a miscellaneous programme was received with much favour.

ERNESTO ROSSI, according to a letter from Rome, has been invited to Athens by the King of Greece, to arrange for a performance of the 'Edipus,' 'Antigone,' or some other tragedy of Sophocles, on the occasion of the marriage of the King's son with a Prussian princess.

TO CORRESPONDENTS.—C. F.—H. de B. G.—T. C. N.—W. T.—S. H. G.—received.
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